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FREE

HEY, SKI BUMS! THERE'S POWDER IN THE SNOWZONE • PAGES 8-9



ECHOING OF TRUMPETS

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BASEBALL 'NET SITE
ATTRACTS FANS**

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**LEGENDARY SIDEMEN
AGE DOESN'T AFFECT
CRAZY HORSE'S ATTITUDE**

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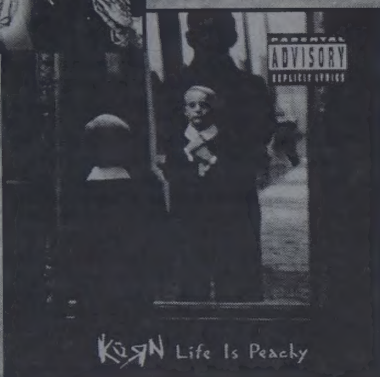
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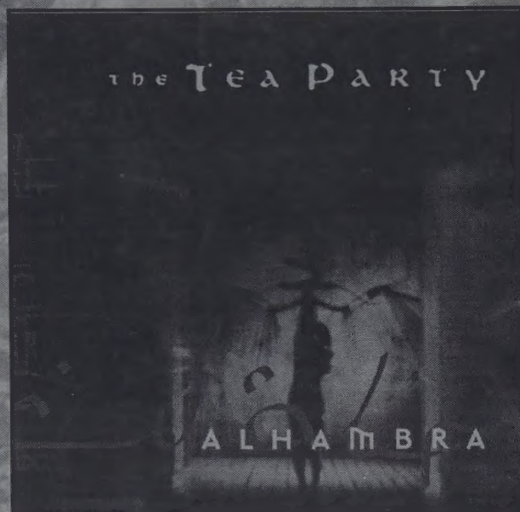


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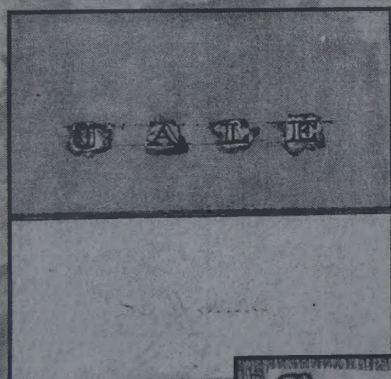


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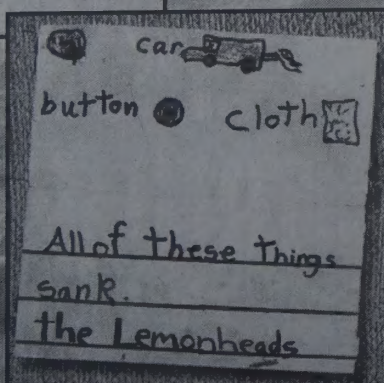
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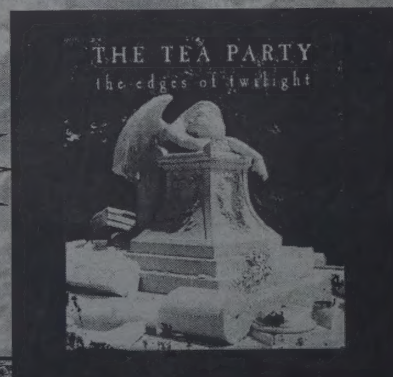


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FINDER

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Much attention has been brought to professional athletes and the cycle of violence against women. Who should we blame? The owners...

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Vue press box fixtures John Turner and Steven Sandor don't often agree; but this week they concur that the Pittsburgh Penguins are a bunch of pretty boys who won't get close to Stanley Cup.

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The World Series is on the web. Now, there's no reason why web surfers can't spit in umpires' faces, either.

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Vancouver teen idols Moist feel the fact they don't take each other too seriously keeps the band members together.

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The Alberta Ballet takes a chance when it becomes one of only a handful of companies to stage the ambitious war epic *Echoing of Trumpets*.

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Vue scribe and freeloader Jason Margolis travelled to La-La Land to attend the oh-so-hip Vancouver film festival. Everyone at the office is jealous because he got to meet Adrienne Shelly.

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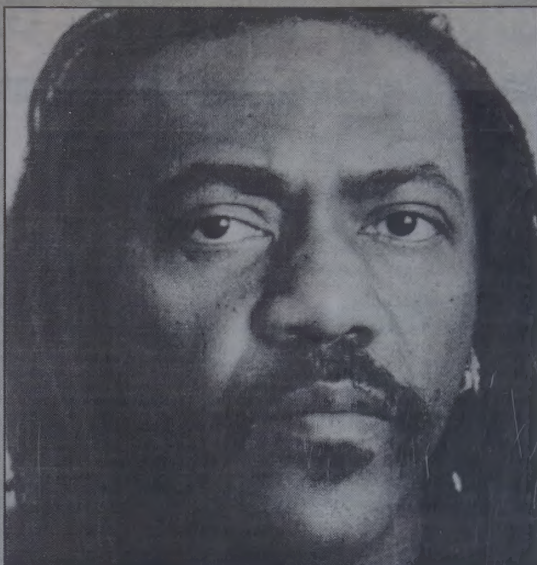


Photo: Ima Berger

Jazz saxophone impresario Oliver Lake slips into the Yardbird this week for some soulful woodwind-blowing. He's in town Oct. 25-26



Photo: Keith Ng

Ontario-based hipsters jacksoul, fresh off a brand new album, will hit the Sidetrack Cafe this Friday.

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Vue Weekly is available free of charge at well over 1,000 locations throughout Metro Edmonton, and is funded and published solely through the support of our advertisers. Vue Weekly is a division of 662812 Alberta Ltd. and is published every Thursday.

We strive to ensure that our comprehensive listings are correct. However, in this uncertain world, events beyond anyone's control can torpedo even the best laid plans, even ones involving the pope. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, email, or (horror!) hand delivery. Canada's new military theme: "It's a small world after all, and we'll kick all your sorry asses!"

Vue is on the Web!
<http://vue.ab.ca>

Sipping drinks on the Saskatchewan?

Mayor's restaurant proposal attracts Green opposition

BY JONATHAN MURPHY

The Bill Smith mayoralty re-minds me of that car the five-year-old kid put into gear last week. Round and round he careens, with wincing bystanders confidently predicting an inevitable fateful plunge.

Somehow, though, the great man always emerges unscathed, jumping out of that signature Jeep Cherokee and hamming yet another thumbs-up photo-op.

The best people in Edmonton can't stand Smith. My socialist and Tory friends alike roll their eyes at his buffoonery. This is a young city

with big league pretensions, and we're humiliated to have as our top dog a former tire dealer who would refuse to meet the PM, forget about a troupe of German dignitaries waiting in his office and propose a steady stream of inane solutions to intractable problems. The only saving grace is that he doesn't seem to mind pitching his scheme-a-dreams into the city hall trash can when they provoke the usual howls of protest.

Perhaps in commemoration of successfully stumbling through his first year as mayor, smilin' Bill Smith has fallen right into the path of the bicycle juggernaut. His lat-

est off-the-cuff proposal for a restaurant in the river valley has the jogaholics demanding his head and insisting that the pristine trails be reserved for them alone. Let the slob watch with envy while they drive over the Capilano.

The Greens conveniently forget that the valley has always been home to industrial developments like the Rosedale power plant and recreational facilities like the baseball park. And now covered with scrub, the valley's slopes are pockmarked with mine shafts which provided the fuel to keep our ancestors warm for the first half-century of the city's existence.

Still, the bike paths and ski trails, a 7,500-hectare swathe of green, are an achievement unmatched in Canada, and a commendable legacy of Jan Reimer's mayoralty. Before Reimer and her sometimes tiresome colleagues, the valley really was elitist — home to golf clubs and cricket pitches, with stunning views for anyone wealthy enough to buy a perch on top of the hill.

But for all its egalitarian achievements, the Green Ascendancy also opened the valley communities of Rosedale and Cloverdale to upscale development, forcing grannies out of hand-built clapboard houses to make way for professionals' monster homes. And many of the environmental lobbyists themselves live in 1980s housing co-ops in Riverdale. It's a bit of churlish stretch to argue that although it's OK for us to live in the valley, letting others visit for a meal will destroy the place.

Edmonton has a strange relationship with its wide, beautiful and lazy river. Citizens of other cities like London, Paris, and St. Petersburg make their great rivers part of everyday life, but we tend to isolate ourselves from the North Saskatchewan. While Cambridge academics punt their girlfriends down the Cam in blissful, timeless ceremony, we peer from the safety of the riverbank, the bravest amongst us dressing up in Spandex for a penitential jog or bike ride down its leafy banks.

What better way to bring the river into our lives than to launch a competition for the best proposal for a restaurant right on river's edge? Imagine sipping a margarita on the verandah some sultry summer's day, soothed by the gentle lapping of the water?

If you can get this one through, Mayor Smith, the first drink's on me.



Your VUE

Vue Weekly welcomes correspondence.
Send letters to #307, 10080 Jasper Avenue, Edmonton, AB T5J 1V9, or faxes to 426-2889.
E-mail <office@vue.ab.ca>
Please include your full name and address.

OOPS

re: "Actors debate merits of Angels" (from Vue's Oct. 17-23 issue) Where to begin?

1) I'm flattered, but I'm not in *Angels in America*.

2) The statement attributed to me in the article is actually an amalgamation of a couple of statements I made in response to different questions posed during a wide-ranging conversation. The sentence "It's like breakfast cereal" was a phrase lifted off the end of a much longer thought about art as a commodity. The cut-and-paste functions of your word processor created a value judgement I never made.

3) I answered a call asking if I wanted to participate in a discussion for *Vue* on "political theatre." A couple of us freely admitted to not even having read *Angels in America*. So I was surprised to read that I

was actually debating the merits of a play I've neither seen nor read.

Aaron Franks
Edmonton

NO FRIGGIN' WAY!

Ralph Klein looked out of the window and cursed. Why did he have to say that? What possessed him to say that this would be a boring election? Now they had his number and he got their taunting fax this morning. He read it again and swore anew. He had been so smug, but now he felt ill. Damn them! He knew they were waiting for him, like a killer whale waits for seals and like a seal, he would have to enter the water sooner or later. He almost felt sorry for Pam Barrett and Grant Mitchell, for they too were going to be fair game. But he was going to be the big target.

He must think, he had to keep the election exciting—for if the media got bored they would flock to them en masse. Maybe a huge spending splurge, maybe a tax cut, but they had given that quote to Pam and she would use it the instant he promised anything. What did they give Grant to use against him? How do you fight a group that has no allegiances and floats about at will?

Then the worst thought came to mind. What if they actually ran this time? They had that incredible, unbeatable slogan. He looked

again at the fax; he looked at the anvil. The instructions to color it a nice, friendly blue. Those bloody letters NFC and the line "Just when you thought it was safe to call an election. The No Friggin' Choice Party. Dedicated to the removal of seriousness for elections."

Ben Johnson
Edmonton

THE ROCK ROCKS IN THE U.K.

The Rock is the best wham-bam in-ner-face action film for a while. The performance by Connery is his best in years and proves he can still do action, with quality. The support from Cage is strong and, along with Ed Harris, this is a classy cast. The direction from Michael Bay is fast and furious and the catchy soundtrack suits the style of the film. It adds a sense of true feeling to the film. You find yourself thoroughly gripped by the film, due to all these factors. Film of the year, better than those over-stylized indie pictures that have no real buzz.

Neville de Souza
Cambridge, England

HOMOZ

May I comment on the letters you publish on-line?

I may? Thank you. :)

The one from your reader disgusted by Disney's "decision" to have Ellen "come out" (from Tania

Macri, Oct. 3-9, 1996), is severely lacking in any common sense.

First of all, it isn't Disney's decision to make.

Ellen runs her own show as an executive producer and she will make the decision. Michael Eisner, Disney head honcho, has publicly stated on *Larry King Live* that Disney will not interfere with whatever Ellen does.

This reader is going to boycott Disney movies because of this? Wow, what took her so long? Disney is a company of smart businessmen, ruthless lawyers and extremely talented artists.

How many of those artists are likely gay? Potentially lots. Who cares? They still make great (animated) movies (OK, their live-action stuff needs some work.).

Is your reader also going to boycott ABC, Touchstone Pictures, Hollywood Pictures, Miramax Pictures? There are a lot of non-gay people making an honest living at these organizations (as are the gay employees).

Your reader is free to be disgusted with the show *Ellen* and I can't really fault anyone for free expression. But to base her outrage on the fact that children are still watching TV "at that hour" is a poor cover for her intolerance.

Jeff Watson
Edmonton

Minister reviews recommendations for arts funding

NEWS

BY NORA ABERCROMBIE

Some members of the arts community were none too pleased to hear of Shirley McClellan's decision to review the Alberta Foundation for the Arts grants recommendations.

While ministers responsible for the AFA have always had the right to review granting decisions, funding to the arts in Alberta has traditionally been at arms-length, independent of political interference. Some organizations receive operating funds based on their previous year of expenditures; project grants to organizations and individuals are judged by a jury of peers who are qualified to determine the value of a project.

Jury recommendations are forwarded to the Alberta Foundation for the Arts for approval—largely a rubber-stamping process that supports the function of a fair and impartial system.

Previous provincial ministers responsible for arts funding have chosen not to review recommendations from the AFA. And some members of the arts community are concerned that the current minister's process may interfere with what has traditionally been a fair—and non-political—process.

McClellan is visiting her constituency this week and was unavailable for comment, but Gordon Turtle, Director of Communications for Community Development, says McClellan has reviewed grant recommendations of the Wild Rose Foundation while she was Minister of Health and never overturned a decision.

"And (Alberta Health-funded) controversial projects, like human sexuality conferences, where there were some sensitive subjects discussed—she would often be asked to comment on the appropriateness of the funding. She never ducked those questions, but she needed the facts and details in order to answer. She has never once overturned a decision made by an organization or a body."

Turtle says McClellan insists on reviewing recommendations for two reasons: "First of all, she wants to be informed. There is not a week that goes by that she's not asked by an MLA or an Albertan about grants to the arts, and she wants to be able to answer questions."

"Second, there's an accountability issue here. She is an elected official charged with the allocation of public dollars. She believes that an important part of accountability to oversee how those dollars are spent."

Clive Padfield, director of the Arts Recreation and Libraries

Branch, says, "I think there are great benefits. It gives the Minister a phenomenal view of the work that we do and that of the people we fund. I've always felt that the more a minister knows about what you're doing, the better."

"I think that the Minister's role as an advocate for the Foundation and the arts is enhanced. For example, we are often accused of funding primarily Edmonton and Calgary. And yet our data show that at least 50 percent, and sometimes much more higher, goes outside the two cities. The Minister can see for herself how grants are distributed, and can speak from experience, not just from what she's been told by us."

Jock Osler, Chairman of the Alberta Foundation for the Arts, says he's not particularly worried. "It's not something the minister is shy away from. If there was some sort of sinister plan, a minister wouldn't be out front saying this is what she is doing."

And, if a minister ever does interfere with the recommendations of a jury, Osler says, "My feeling is, and I hate talking hypothetically, but my presumption is that someone on the jury would stand up and say so. Given the arts community's size and knowledge, there is no way it can be done in secret."

"My only concern, to the extent

that I have one at all, is the time it would take. My concern is to get the money into the hands of the artists and the organizations as quickly as possible. The minister has given us every assurance that the turnaround will be very quick."


Still, Fred Stenson, President of the Writers Guild of Alberta, expressed reservations.

"We are concerned. Ministerial review has not been a procedure

for AFA grants in the past. And it's not something that should be a procedure because it does undermine the jury system, and undermines the authority of the AFA board. The AFA has always had an arms-length relationship to government; that's the way it should remain."

"At the same time, we want to give the Minister the opportunity to clarify what this means."

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Don't go into sports—be a lawyer, instead

Vue from the top

Look, we all know the polls—they indicate that the people North Americans trust and admire the least are politicians, journalists and lawyers.

Mama, don't let your babies grow up to be prime ministers, if you will.

But, the way things are going—there will soon be another category added to the most-loathed vocation list. Lawyers, politicians and journalists have dug their own grave, as the public grows to further mistrust what it perceives as a media and legal society based on the principles of getting ahead, not doing what's right. So, no doubt, the term "professional athlete" will creep up the most-hated column.

Once hailed as heroes by fans and dreamers the world through, professional athletes (and this is the actions of many, not few) are proving that the rules of their respective games and even the laws of the nations they live in don't matter much. Are these people we should look up to?

Dallas Cowboys star Michael Irvin gets involved in an orgy of cocaine and sex and gets a five-game suspension. That's it.

Roberto Alomar, the Baltimore Orioles slick second baseman, spits on an umpire and gets a five-game suspension, a pittance considering the season is 162 games long, and doesn't miss his team's playoff drive. Ex-Toronto Raptor Alvin Robertson gets nailed for burglary; the list goes on.

How about this for an ugly soccer incident? Aston Villa goalkeeper Mark Bosnich gave a group of fans the Nazi salute after giving up a couple of goals against Tottenham—a team known for its Jewish ownership and fan base.

Professional athletes also have a chronic problem when it comes to domestic violence. We all know the tales of Warren Moon and basketball star Robert Parish. Now, comes possibly the ugliest tale of all—the saga of Paul Gascoigne, Adidas spokesman, Glasgow Rangers superstar, considered by many to be the top midfielder on the planet. The front pages of both the British tabs and respected journals have been filled with the ugly pics and details—his wife Sheryl was beaten to a pulp after Gascoigne had a bad day at the office—ejected from a European Champions League match against Ajax of Amsterdam. He dislocated all the fingers on one of her hands and disfigured her terribly.

Like Moon, Gascoigne has issued a public apolo-

gy, claiming he'll never do it again, blahblahblah—yet his respective league, like the NFL, does nothing to discipline him.

What kind of message does that send? That it's OK to beat your wife to a fucking pulp as long as you're a team player.

Now, it's no secret that there's more testosterone flowing in a professional sports match than water over Niagara Falls. But why is it that so many athletes (I've only listed the most high-profile cases, here) bring the violence of sport home with them?

The simple fact is that the owners have to take the blame as well. Fans pay big bucks to see superstars on the field—so banning Gascoigne, Alomar or Irvin for a long period of time would detract from box office receipts. So, public wrongs go unpunished. Boy, aren't these great moral lessons for an impressionable young sports fan to learn?

"I spit on my teacher 'cause Roberto Alomar says it's OK."


So, why not ask professional owners and commissioners to do the right thing? Ban Alomar for at least half a season. Toss Irvin out for a couple of years. Because, if this trend of ugliness and selfishness in sports is allowed to continue unfettered, we'll be telling our kids to become fat and lazy—just so they won't get a shot at the big leagues.

Another *Vue From the Top* and once again the Humble Editor is expected to provide some bump on a new section.

So, readers—here we go. This time, we have introduced *Snowzone*, a section devoted to those who choose to hurtle down perfectly good mountains on a couple of fiberglass slats. Or a fiberglass board. Or maybe even an inner tube or a garbage bag. There will be stories on those who jump, those who slalom and those who wipe out and break all their bones in the process.

Skiing is one of Canada's most cherished pastimes—so we here at *Vue* will take the time and effort to bring you the best coverage possible. We have a veteran staff on board (bad pun, forget it)—they are Michael Pasychny, Colin "Zeke the Ski Freak" Cathrea and Hart Goldbeck.

Check out the *Snowzone* this week for features on what's new, what's cool and, oh, some obscure filmmaker by the name of Warren Miller.



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Dyer talks about war, media

BOOKS

BY KEN ILCISIN

Know you're history. That's the simple advice noted Canadian journalist/novelist/documentary-maker Gwynne Dyer wants to impart.

"I think it is very important to know your history," says Dyer. "It is your context. It is your only source of examples of how things work that may be of relevance to your present experiences and situations."

Born in 1943 in Newfoundland, Dyer was trained as a historian. He held academic appointments until 1973 when he moved onto full-time journalism.

He writes a twice weekly column on foreign affairs, which is published by 150 papers in some 30 countries. Respect for his opinions led to a couple books and several documentaries for TV and radio.

Although interested in spreading his opinion (which he feels he should have since he gets paid for it) he is aware of what his major motivator is.

"I need the money," Dyer says. "There are other reasons I do it but I wouldn't do it without the money. The other reason it's useful is for the feedback you get. It's amazing how little feedback you get in this trade."

Dyer was recently in St. Albert as part of his cross Canada, "What-

ever Goes" speaking tour. Entitled *The New Canada and the Globalization Shuffle*, it dealt with how the country can compete in a global market where more and more countries are becoming democratic and participating in the export of products. Also, he talked about the trouble Canada would have remaining viable if Quebec ever separated.

Fortunately for us, in typical Dyer style (a style which involves a ton of research), he points out the solution. The secret weapon, as Dyer terms it, is the transformation of the Canadian population. The country is no longer a British/French/European country but is becoming multicultural. Constant immigration will solve both threats to our stability.

In the case of separation, the constant influx of various cultural groups into Quebec will diffuse the tensions built by history. He states that a great deal of tension between French and English Canada is due to the history we share. Some French Canadians still feel bitter about our collective past and it spurs the separation idea. However, as more and more individuals grow up in Quebec without a connection to the past of French Canada, the reasons for separation won't seem as worthwhile. If separation doesn't occur in the next 10 years, Dyer believes, because of the lessening of a population in Quebec with a grudge to settle, it will be a non-issue.

Still if we get out of one pot of water, there is still a bubbling deep-fryer waiting for us. Numerous countries which were formerly dictatorships and seen as developing nations, are entering the production market. Just recently Canada was replaced by Brazil as the second largest producer of cars in the Americas.

Canada is now the second largest exporter of television programs. We recently usurped Britain from its position.

Through numerous ethnal and cultural influences, Dyer sees Canada being able to create unique products which won't be offered by other countries.

"After all, Hollywood was created by Hungarian Jews," Dyer points out. "It wasn't formed by Boston natives."

The topics broached by Dyer during the speaking tour are something he hopes he will eventually get turned into a personal project. However, he isn't sure what form it will take or when it will be created.

"Actually, I've got the usual six projects on various parts of the back burner because there is a high casualty rate in projects," says Dyer.

His next under taking should be a documentary for the BBC. It will investigate what impact media actually has on violence. A major inspiration for Dyer was a book called *Unkilling*. Written by Dave Grossman, an American Army Colonel who is a qualified psychologist and an ex-paratrooper, it compares

techniques used by the military to train people to kill and the substance of major mass media.

"Grossman's argument is a good deal of what we are seeing in the film and video game areas, which is very popular among young males, has exactly the same practical effect as the training techniques that the military used in order to get people to kill," explains Dyer.

"They discovered some 50 years ago that most of their soldiers were unconscious conscientious objectors. They always thought they could do the job but when it came to pulling the trigger they didn't. Ninety per cent of the soldiers never shot anybody."

"The military figured this out and then they attacked the problem. They solved it and then they got 90 per cent participation rates, up from maybe 10 per cent, by Vietnam."

"The conditioning they do in basic training is very effective. This guy's argument, in the book, is that if you analyze the psychological techniques being employed in desensitization and conditioning—in basic training—the same effects are being produced by rather similar means in lots of mass entertainment."

"The argument he is making is we're not turning everyone into killers but by these means we are probably raising the portion of the population, who in the right circumstance will kill, from two per cent to five or six per cent. It means the number of killers in society is

basically being tripled. That's the idea which would definitely be worth making a film about."

If the project gets approval, Dyer plans to start filming in December. He expects the documentary would take four months to complete.

Books

The Defence of Canada
McClelland & Stewart
War
Crown

A selection of Newspapers he publishes in
Montreal Gazette
Toronto Star
Washington Times
Boston Globe
Chicago Tribune
Bangkok Post
Jerusalem Post
Cameroon Tribune
Liverpool Evening Post

A selection of Documentary Films and Television shows

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LIFE IN HELL

©1995
BY MATT
GROENING

WHY DOES AMERICA HATE ITS KIDS?

OUR SCHOOLS ARE FALLING APART!

THE CLASSROOMS ARE OVERCROWDED AND THE TEACHERS ARE UNDERPAID!

WE HAVE TO LEARN FROM TEXTBOOKS CENSORED SO AS TO NOT OFFEND THE GRIMMEST RIGHT-WING CHRISTIAN SENSIBILITIES!

AND EDUCATIONAL FUNDING KEEPS GETTING CUT!

WHAT'S THE LOGIC BEHIND CUTTING SCHOOL BREAKFAST PROGRAMS FOR THE POOR, OR CUTTING AID TO KIDS WITH DISABILITIES?

KIDS ARE GOING TO GROW UP, YOU KNOW.

WHY AREN'T WE PLANNING FOR THE FUTURE??

DON'T WORRY. BY THE TIME YOU AND YOUR LITTLE BUDDIES DROP OUT OF HIGH SCHOOL, WE'LL HAVE YOUR PRISON CELLS BUILT AND READY TO GO.



This week, Vue press box fixtures John Turner and Steven Sandor are nursing colds. Hopefully, their commentary won't make you sick....

Topic: Edmonton's Polish community

Janusz: (As part of the whole Polish pride thing, I'm using my Polish name this week) I tell ya, it was sure nice to see the Polish-born winger Mariusz Czerkawski make it back into the lineup and he sure gave me something to cheer about against Pittsburgh. He figured prominently in the tying goal with a nice

effort to pass the puck to Smyth after getting knocked out of the crease. And his second assist... sure it bounced off his butt but he had to hustle to the right spot in order to get that bounce. I even noticed a shift when he made two nice plays backchecking (and they say Europeans can't check). When he's playing hard he can do some creative things with the puck and be very exciting to watch...and he's Polish. Did I mention that I was Polish?

Steve: Boy, aren't you being self-indulgent? Just had to announce your Polish lineage to the entire world, didn't you? Well, one day, the NHL will feature a great Hungarian player. And then, I will brag and call myself "Istvan" in this column.

Janusz: Not bloody likely!

Steve: I can't wait to see what you'll do if Czerkawski actually scores a goal—sing the Polish national anthem in the middle of lunch hour on Rice Howard Way, perhaps?

In the Box continued on page 31.



OILERS WEEK

Penguins prove they're lame ducks

BY STEVEN SANDOR

The Oilers followed an abysmal effort in Cowtown with a great comeback against the does-anyone-here-know-how-to-play-in-his-own-zone Penguins.

After spotting the visitors a 2-0 lead (goals by Dave Roche and Mario Lemieux, who used his reach advantage to spin Doug Weight around like a top before sweeping the puck by Curtis Joseph in the Oilers net), the Oil roared back with five unanswered goals. Ryan Smyth continued his strong play, potting his sixth and seventh markers of the season. The line of Rem Murray, Miroslav Satan and Mike Grier kept the Pens glamour line of Lemieux, Jaromir Jagr and Petr Nedved neutralized for most of the night. The Pens' top line looked pretty passing the puck around, but generated very few solid chances around the net. The trio were absolutely atrocious on the defensive side.

How bad? The Oilers winning goal, a backhand by Jason Arnott, followed a two-on-nothing breakaway led by Grier and Dan McGillis. After the duo were

stopped by Pens' netminder Ken Wregget, Arnott walked in unchecked as the trailer. The Pens gave up on the play and left Wregget to rot.

Also a bright spot for the Oilers was the play of little-used winger Mariusz Czerkawski—who chipped in two assists and clicked well with Doug Weight and Smyth. They were the first two points of the season for the man who was acquired from the Bruins for Bill Ranford.

"Will this be a jumping-off spot for me? That's hard to say," said the Oilers soft-spoken Pole. "There's over 70 games left. I hope this builds my confidence and things turn out the best for me. I got two points and I'll go from there, even though the second assist wasn't pretty (the puck bounced off his butt and right to Smyth in the slot). I'll take it."

Joseph was stellar (again) between the pipes.

"Tonight we stuck with our game plan, kept the third man high and filling lanes," said Joseph. "It felt like a playoff game. This was as loud as I've heard this building."

Joseph made a spectacular save on a Nedved breakaway, sticking

both pads into mid air to stop a puck that deflected off the post.

"I was lucky," he admitted. "I saw it hit the post. It was a desperation thing to kick my heels up."

Sunday (away)
Calgary 6, Oil 3

Tuesday (home)
Oil 5, Pittsburgh 2

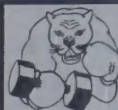
Record: 5-4-0, tied for first, Pacific Division

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Colorado - Wed. Dec. 18
Florida - Wed. Jan. 15
Calgary - Wed. Feb. 5
Boston - Wed. Feb. 12
Toronto - Wed. Feb. 19

Weekend Plan

Colorado - Sat. Oct. 26
Calgary - Sat. Nov. 23
St. Louis - Sun. Dec. 8
Detroit - Sun. Dec. 22
San Jose - Sat. Jan. 11
Anaheim - Sat. Feb. 8
Vancouver - Sat. Apr. 5

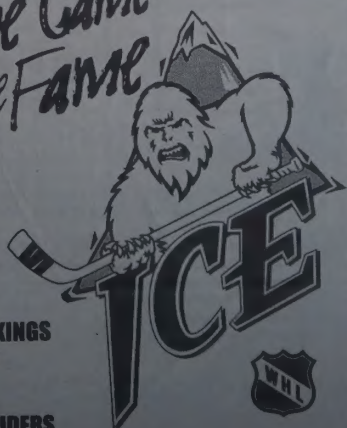


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EDMONTON ICE vs PRINCE ALBERT RAIDERS
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Miller captures skiing extremes

SKI FLICKS *PreVUE*
BY MICHAEL PASYCHNY

It was 1983 when I first discovered the annual fall migration of local ski-heads to the Jubilee Auditorium where wannabe extreme skiers would regress from the rigors of adulthood to get a pre-season fix of their favorite pastime.

As paper airplanes, launched from the balcony, rained down onto the local radio personality, it was obvious that a tradition had been started by these lemmings.

It's now 1996 and they still flock. For skiers and movie-goers, Warren Miller's name is synonymous with the term "superstar." From such world-renowned resorts as Vail, Col., Verbier, Switzerland and Alberta's own Lake Louise to the lesser-known peaks of Dumbai, Russia, Miller is famous for bringing the sport of skiing to the big screen. Recognized world-wide as the most radical sports filmmaker of our time, he was once described in the *Los Angeles Times* as a "Combination of Jean-Claude Killy, Robert Redford, Ingmar Bergman and Woody Allen."

Miller chatted with *Vue* from his summer home in the San Juan Islands, off the Washington State coast, about his new film *Snowriders*.

Hollywood-born and raised, Miller was at the right spot to begin his career. In 1947, he travelled to Sun Valley, Ida. and earned a living as a ski instructor.

While teaching a couple of young Bell & Howell executives how it was done, he convinced them to lend him their camera to photograph local skiers. Little did Charles Percy (who went on to become an influential U.S. senator) and Hal Geneen (who rose to become chairman of the board at ITT) know at the time how significant their contribution would become to the world of sports films.

Miller's first film, *Deep and Light*, was produced on a shoe-string budget of \$500.

"In the early days I had a crew of one, me, and travelled from ski resort to ski resort living in my 1949 Chevy van," Miller remembered. "I'd show the films in school gyms, community halls and anywhere I could get more than five people to watch. Now we have a crew of 12 roaming the globe and a budget of about \$1 million."

Miller still personally pre-

records the narration of each film and promotes them throughout North America, but his son Kurt bought the company in 1989 and has added a state-of-the-art soundtrack that includes many of the music industry's hottest performers, including Counting Crows, Blues Traveler and Big Head Todd & the Monsters.

So well-known is Miller's work that it consistently plays to standing-room-only crowds in more than 500 cities from New Zealand to Europe and here in Canada. Last year's film, *Endless Winter*, enjoyed record-breaking success at the box office.

In *Snowriders*, Miller's camera crew captured the adventurous and often hilarious exploits of snowriders who have their fun on traditional alpine skis, snowboards, Fat Boy powder skis, sleds, monoskis, shoeshoes, inner tubes and even garbage bags.

Miller said: "Where was it written that you can only go down a hill on a pair of skis?"

Edmonton movie-goers will pound the bumps at Breckenridge, Col. It was here that Miller filmed the world's best mogul skiers at the Nissan Bump Exhibition.

I experienced my first heli-ski adventure at Mike Wiegele's Blue River resort in the B.C. Cariboo. *Snowriders* will take viewers on some never-before-skied runs high in the same range.

"Wiegele is a real icon," said Miller. "The first year he was in operation he called me and wanted me to come up to film. That winter, Mike sold 13 tours all season. Now he books thousands."

Snowriders captures the thrill of slicing through chest-deep powder at Steamboat Spring with skiing legend Billy Kidd.

Warren Miller Entertainment (WME) also captured the traditional European flavor of Alagna, Italy, ventured into the Scottish Highlands for some breezy runs in traditional garb and satisfied its adrenaline cravings at the world's ultimate extreme for snowriders—Chamonix, France. He will introduce Edmontonians to Valdez, Alaska and show you a first—skiing in Bei Dei Hu, China.

Miller's films aren't afraid of stressing the comedic elements of the sport (lift-line wipe-outs, first rides on rope tows and the ever-popular getting off the chairlift).

"I have spent my whole life poking fun at the establishment," said Miller.

He continued: "Every snowrid-



John Tremann touches the clouds on the slopes at Chamonix, France

er has a dream. A dream of over-your-head powder snow. A dream to cut a steeper line on a taller and taller mountain.

"It doesn't matter how you do it, only that you get sunburned gums from the huge smile on your face!"

Miller wrapped up the interview by hinting it was time to retrieve his 40-ft. yacht which stalled while crab-catching six miles from Canadian waters.

"I'm very busy these days writing a weekly newspaper article, my autobiography and preparing to leave for the winter home in Vail December 1."

Miller has definitely carved his niche in both the world of skiing and filmmaking—and for Edmonton film audiences, *Snowriders* promises to be another exhilarating experience. ●

Snowriders
Jubilee Auditorium
Oct. 27-28

Zeke's Ski Tips

BY COLIN "ZEKE THE SKI FREAK" CATHREA

• Get excited about winter

I'll bet you have all read the pre-season blurbs about how you have to get in ski shape, tune your equipment and ready yourself for the upcoming season. Well, that's all fine and dandy, but Zeke's pre-season recommendation for preparing yourself is to find the most exciting way to get excited about skiing—and all the rest will fall into place.

Phone up some ski buddies, have a few beers and yap about which ski areas you plan to visit. Brag about the new equipment you've got or plan to get. Go to the Warren Miller ski film, whoop it up and scream at the top of your lungs like the other goofs. Nobody will know it's you if you go by yourself and sit at the back; it makes you feel like it's you jumping off one of those 800-ft. cliffs. The ski swap is always a fun thing and, at a buck or two, it's a great deal.

I'll be back throughout the winter with more serious stuff about technique, new technologies and interesting tidbits for both ski and snowboard enthusiasts. But until then, loosen up, pray for snow and bug all the people who hate winter (one of my favorites) and keep 'em turnin'.

Ski Area Openings

Lake Louise Ski Area	Nov. 8
Sunshine Village	Nov. 8
Banff/Mount Norquay	Dec. 1
Marmot Basin	Nov. 29



Discover the best skiing in the West AREA

by Hart Golbeck

Some cold and hard facts—winter is coming and it's going to snow. This year, will you hibernate? Or will you grab some gear and head for the hills looking for steeps, deeps or glades and make some unforgettable turns?

Within a few minutes or a few short hours from your doorstep there are winter wonderlands just waiting to be explored over and over again. The local hills are perfect for learning and perfecting your skills and techniques or just getting out for the day with friends and family.

Or, you can head for the big stuff: the Rocky Mountain ski resorts, a snow-white paradise situated in the Canadian Rockies. Here you can cruise down endless runs, carve past trees or pound your knees bumping side to side through non-stop chest-high moguls.

But the best part of skiing in the Rockies is the scenery. It takes your breath away when you're standing on the tip of a mountain enjoying the panoramic view—but you do come back to earth again when you realize you have to get to the bottom.

Snowzone's area feature will keep you on top of all the places to go skiing and snowboarding this winter. Every week, we'll highlight a different hill. From local lifts to mountain resorts, you'll be informed as to what you can expect to find when you get there. There'll be favorite runs, must-see vistas, can't-miss halfpipes and deepest powder. You'll read about places to shop, places to eat and where you can indulge in all-night revelry.

Here are some of the upcoming season highlights:

1. Big White—powder paradise, steep cliffs and wide open bowls
2. Fernie—the ultimate snow experience
3. Fortress—highest base elevation in the Canadian Rockies
4. Kimberley—the ski resort in the Bavarian city
5. Lake Louise—unspoiled, unparalleled, unforgettable
6. Marmot Basin—the big friendly
7. Nakiska—snow close to home
8. Mount Norquay—Banff and Canmore's alpine resort

9. Panorama—North America's second highest elevation
 10. Silver Star—Victorian village with charm
 11. Sunshine Village—100 per cent natural snow, guaranteed
- And, of course, there's Hidden Ridge, Rabbit Hill and Snow Valley.

So if you're stoked, dude, it's time to ride the slopes, do an Ollie, get some hits and find Betty on the halfpipe.

Fall Lines with Michael Pasychny

The only thing between me and my boards is the lack of snow in the Rockies.

A lot of people in northern climes get the pre-winter blues thinking about -30 C weather and plugging in their cars, but if you enjoy skiing and boarding, winter can be a hoot.

Each week in *Fall Lines* I'll keep you in touch with what's happening on the hills around Edmonton, Banff, Jasper and B.C.

Janet Bellard, who was with Canadian Motor Coach Travel for many years, has ventured out on her own and started Double Diamond Adventure Inc., a tour operator specializing in outdoor recreation tours including skiing, white water rafting and canyon crawling. If you attended the Warren Miller ski film last year, you'll remember her on stage with Terry Evans handing out prizes.

Once on the hill, depending on the package you have chosen, you'll ski the first day at Lake Louise and the second at Sunshine during the Banff package, or two days at Jasper or Fernie.

"We also offer unique add-ons for après-ski activities," says Stuart Knox, director of marketing. "If you would like to experience canyon crawling at night in Jasper or sleigh rides in Banff, they can be arranged."

From Marmot Basin comes word from marketing director Brian Rode that renovations are being completed on the old mid-mountain Eagle chalet.

New additions include a fireplace, stand-up bar, couches, table service and a Tex-Mex menu.

This should be a welcome addition to Eagle, as the new lodge provides a great ski atmosphere while the older section was well overdue for a new look.

Also new this season in Jasper is Snowdown '97, a country-flavor promotion to be held in and around the townsites from Feb. 26-Mar. 9.

It won't have the price specials on the hills and

hotels like Jasper In January, but will feature country bands and flair.

Lake Louise has announced a \$6 million development and it starts right at the base area.

When completed, skiers and boarders will find an added 40,000 sq. ft. of space which will add to what is already a world-class resort.

Phase I, currently in construction, sees the addition of 6,000 sq. ft. of space to the existing Whiskeyjack Lodge, giving more space for food facilities and redesigning the customer service and retail level. Phase I will be ready by Christmas.

Phase II will see a new 30,000 sq. ft. building which will house more restaurant and cafeteria space, lounge, new rental shop and retail space. It will be located adjacent to the existing Whiskeyjack Lodge.

Phase III will be a 6,000 sq. ft. building which will include a new daycare and corporate offices.

One of the highest, fastest chairlifts in the world is now under construction at Sunshine Village.

The bigger and better Continental Divide high-speed quad chair lift will replace the 26-year-old Great Divide double chair.

"The original Divide lift built in 1970 was a great work horse for us and one of the most popular lifts at Sunshine, but it was nearing the end of its useful life. We've decided to replace it with the most modern and skier-friendly technology available," explains Ralph Scurfield, president of Sunshine.

The new lift and the lift it replaces are named for their location atop the Continental Divide, the border between Alberta and British Columbia.

Michael Pasychny is host of Shaw Cable's SKI TV, appearing on cable 10 at 3 p.m. on Saturday afternoons this winter.



Join us as we explore Western Canada's Favourite ski resorts with hosts Mike Pasychny and Colin (Zelke) Cathrea



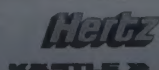
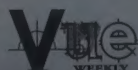
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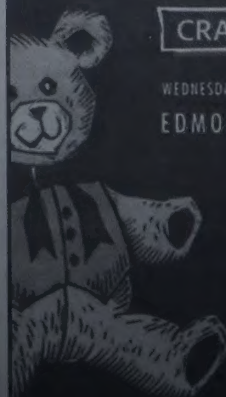
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Who Cares? about fashion sense

FASHION

BY RYAN GREENWOOD

Given the confusion over the casual Friday work tradition, the fact that someone has arrived to reinstate the guidelines for casual dress is a godsend.

Well-known city designer Eldean Trach, with new partner Michelle Allard, will soon launch a comfortable, casual line of clothing under the label Who Cares?

Setting up shop in the trendy strip mall on 112th Street and Jasper Avenue, the Who Cares? line targets a variety of consumers.

Says Allard, "With the use of the fabrics and designs, it's a truly casual, comfortable wear for both men and women. The styles stretch across age groups. We have items which are great for 60-year-old conservative men or funky fun pieces for 20-year-olds."

The line focuses on warm-up suits with higher quality, plush fabrics. Who Cares? also stays with zip-front jackets with drawstring pants. Bathrobes and pyjamas are also in the line. Trach has even done leather jackets to keep up the hip appeal.

Most of the pieces are meant to be shared between men and women.

What is refreshing about this line is that it is unique. It's not sweatpants with bulky sweatshirts, nor is it a carbon copy of Gap or Club Monaco.

"We wanted to develop a line with an 'I don't care' attitude—yet, we wanted to focus on quality as a priority," says Allard. "Eldean wouldn't have it any other way."

Items in the Who Cares? line range from \$50 to \$150 with leather goods sitting around \$500.

"It's memorable to dress this way. There's an attitude about the clothes," says Trach.

Normally applauded for extremely well-tailored jackets and suits, Trach feels like this departure is close to her personality.

"It's the way we all dress on a Saturday morning. No one throws on a skirt and dress jacket to run down to the movie store. It's the way I dress, more often than not."

"The closer you work with your market, the more successful you'll be. And if you can make it in Edmonton, you can make it anywhere because it's a tough city to bring in something new."

Now with Who Cares? on the scene, the dilemma of what to wear on casual Fridays can be chucked out the window.

In fact, those clothes might make you want to skip Friday altogether and go straight to the weekend.

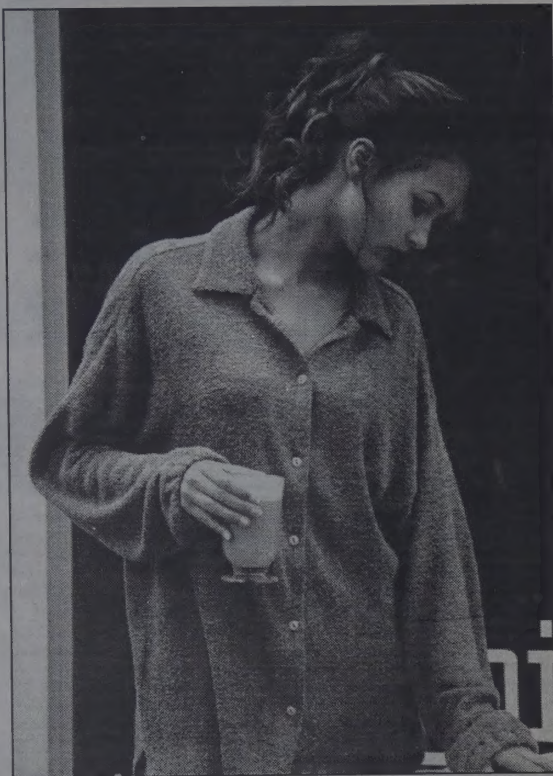


Photo:

Ryan

Greenwood.

Model:

Tara, Eclipse

Models.

Fashion:

Who Cares?

Hair:

Mary-Jame

Callsen, Ce-

lebrity Hair.

Location:

Manifesto.



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Seduction caters to goth crowd

BY RYAN GREENWOOD

Even in the fashion world, the undead walk the runway.

At 11 p.m. at Peoples Nightclub on Oct. 29, the gothic crowd stages a fashion show promoting the latest trend in underground cult-dressing. Vampires, it seems, are all the rage.

"It's a darker fashion show than most people are used to. It combines modern dance, theatre and fashion to give the audience more than the average straight fashion show," says organizer Samson Chui.

Geared toward the gothic crowd who savors frilly white shirts with velvet cowls and capes, this show capitalizes on one of the latest trends to rise up from the underground.

Like any other trends in fashion, true style starts from the street and works upward.

Tickets for *Seduction of Innocence* are available at the Sanctuary Curio Shoppe, Peoples Nightclub and Renford Inn on Whyte

Seduction of Innocence
Peoples
Oct. 29

Baseball spitters surf MLB site

Nothing quite captures America's attention like baseball. The autumn air, the grease of the hot dogs mixed with the tanginess of the mustard and the crack of the bat all serve to direct the attention to the Holy Grail of Baseball: the World Series.

Indeed, there's isn't a word in our lexicon to describe the emotion that courses through me as I see overpaid children spit on baseball officials.

But enough about that, let's concentrate on the positive aspects of the game. Like the World Series website (<http://www.majorleaguebaseball.com/october/>).

Somebody certainly did their homework on this one, incorporating many of the brand new and exciting technologies that makes this website a pleasure to visit (even as I wait for the graphics to download over a choked pipe).

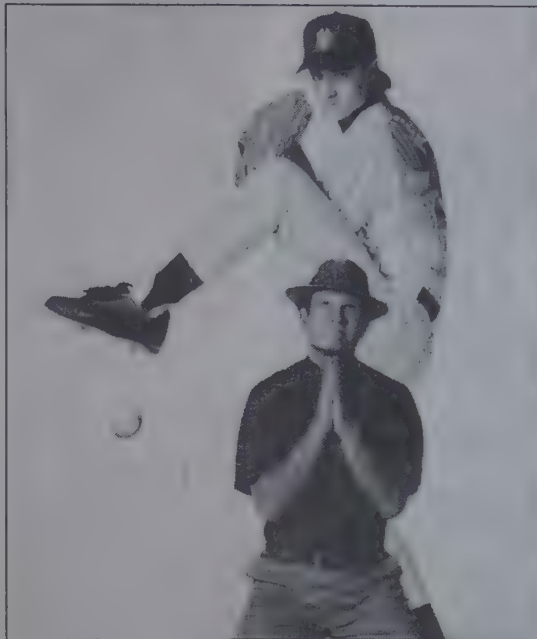
First off, it connects you with the past season, giving you stats and info to bring the baseball newbie up to speed on who is spitting in whose face. One thing lacking from this portion of the site was how much everybody was making, but I guess you can find that information elsewhere.

Second, it connects you with the seasons and playoffs of the past, using trivia tidbits and sound and video. They actually have video (well, digitized film) from the 1906 World Series.

As well, for all of this retrospective they have RealAudio bits which allow for easy and quick downloading.

Speaking of RealAudio, of course you can get the world series piped to your PC in realtime. CBS radio sports is simulcasting the Series over the Internet. (Although I've always likened baseball on the radio to golf on TV).

At any rate, one of the coolest things about this site was the ability to go to certain parts of the Yankee and Busch stadiums and look around from that perspective.



This ball fan prays the Yankees can come back against the Braves.

Using Apple's Quicktime VR, which allows for a Virtual Reality view constructed from several still photos, you can see from both a left and right-handed batter's point of view, as well as the pitcher who is facing them at Yankee Stadium. And, from Busch Stadium, you can check out your surroundings from the dugout and the bleachers (now there's excitement in a bottle!).

A few of the others toys this site offers is a special inspiration section for kids (yes, you too can become this filthy rich) and up-to-date news and rosters.

The new song runs:
Don't take me out to the ball game...
leave me away from the crowd.

*I'm at home with mac-in-tosh,
I don't know if I'll ever go posh
(ed.you rhyme something there. I dare you).
and it's root, root, root for the home page,
if it doesn't load it's a shame*

*For it's one, two, three clicks you're out
in the ole web game!*

Jeff Barnum is visiting his future home of Portland, Oregon. Fortunately for the Oregon music industry, he is making his way as a writer and programmer and not as a lyricist. He can be reached at <jeff@vue.ab.ca> or through <<http://vue.ab.ca/cgi-bin/talkback.cgi>>

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BY GENE KUSOWAN

PreVIEW

You could call tonight's Neil Young and Crazy Horse performance at the Edmonton Coliseum a whistle-stop in the band's *Broken Arrow* junket, but drummer Ralph Molinas prefers to call it the RAF Tour. Forget about any projections of

spitfires, V2 missiles and Winston Churchill's bulldog presence on stage backdrops when Young and co. make their first appearance at the Pocklingdome in five years. Nope, Molinas' self-coined acronym has more geriatric connotations.

"It's a fun thing," said Molinas on the phone from Burbank, Calif. about the tour. "We're RAF: Rockin' After 50."

But the 52-year-old Puerto Ri-

can promises tonight's show will not be a retreat of ragged glory-seeking indulgences.

"It's a good mixture of songs," said Molinas. "It's not a case of guys coming out and playing on the strength of the old songs."

Even if they opted for the oldies cruise control route, it would still make for one heck of a catalog that Young, Molinas, guitarist Frank Sanpedro and bassist Billy Talbot

have churned out. Crazy Horse may have been along for the ride on only 11 of Young's 39 recorded projects so far, but already the trio has been immortalized with the likes of the Band (with Bob Dylan in the '60s) and Bruce Springsteen's E Street Band as one of rock's most influential backup units.

Ever since Young discovered the group and invited them to play on his *Everyone Knows This Is Nowhere* album in 1969, the outfit has been able to match the energy and genre-shifting ideas that Young brings into the studio. Save for a heroin overdose that killed original guitarist Danny Whitten in 1973, which led to the introduction of Sanpedro in time for the *Zuma* sessions in 1975, the group's line-up has been untouched since its inception.

"It hasn't been a grind lately," said Molinas. "Neil's mellowed some; we have as well. In the early years, I'd just go up there without any margin for error, but I don't like playing that way at all now."

Fortunately, the synergy between all the members has remained the same.

"He (Young) didn't have all the songs finished on the new album (*Broken Arrow*), for example. We've been around long enough to know which avenue he's going down, anyway. We just get out our instruments and start playing. We're all feel-type players."

To its credit, the group managed to record four albums without Young's influence in the '70s. While none of them received more than a congratulatory footnote from a pocket of die-hards, that could change with Crazy Horse's next out-

ing, due sometime next year.

This time, Young plans to take part in the sessions on an equal status with the rest of the band.

"We've got 20 songs already and we'll finish it right after we do Canada," said Molinas.

The band thing also involves equal input from everyone every time they hit the road.

"When we rehearsed for the last tour, we all had a say in what went into the set before we went to Europe," said Molinas.

"I recently faxed Neil 21 songs of what I thought we should play at the Bridge benefit (an annual charity concert for the Bridge School for Disabled Students outside San Francisco, where Young's son, Ben, a cerebral palsy victim attends), which we're doing before we play Canada. We can't do any electric songs because of the kids, so we're going acoustic."

The band plans to crank it past 11 in the frostback hinterland where for the first time, audiences in smaller centres like Regina and Saskatoon will see the show.

"It doesn't matter where we play," he said. "As long as we're playing music, that's what we want to do. We were playing in Europe to 90,000 people. Now we'll be playing all those indoor hockey arenas and that's fine with us."

Hardly a hefty price to pay when you're rocking after 50. ●

Neil Young and Crazy Horse w/ Moist, Pete Droge and the Sinners
Edmonton Coliseum
Oct. 28

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D.J. Vegas

A taste of Dayglo Abortions

PUNK
BY KEN
ILICISIN

PreVUE

Flip through the press release for Victoria-spawned Dayglo Abortions (yes even hardcore bands have press kits) and you'll see a vivid display of the legal trouble encountered by the band.

Drummer and A&R guy for the Abortions label, GOD Records, Brian Whitehead flogs the 1988-90 court case which had the band in court facing obscenity charges.

"We did set a precedent," says Whitehead. "If we had lost, music, as we know it in Canada, wouldn't be around today."

"This law came into use in 1959 and it's never been used against anyone. We promote the case because it did happen to us and we are a shock-value band. Also, I just love reaction and somebody has got to do it."

The band wound up beating the charges. However, just when things started looking better, Fringe Records, former label for the hard-core band, slapped the abortions with \$100,000 in court

fees. Shortly after the Abortions left Fringe and formed their own label. The band still supposedly owes Fringe \$66,000.

One would think a track record like that would inspire a band to change its routine. However for a group of guys who put out records entitled, *Feed Us A Fetus* and *Two Dogs Fucking*, nothing can really slow them down.

The new album, *Corporate Whores*, includes songs named "Sperm's Point of View" and "Sea of Shit." The music remains as aggressive as ever. Added to the dangerous mix is album art which features Bill Gates and Paul Allan in a boardroom full of whores. This kind of attitude and marketing is probably the reason the Dayglo Abortions have been the focus of negative response from religious pamphlets to *Dear Abby*.

Although the Abortions love pushing parents' buttons, they realize you can take lyrics and antics too far.

"We've censored ourselves a lot of times," says Whitehead. "Over the years, we've learned about this, but originally we thought nobody would listen, so

we ranted and screamed until our faces turned blue."

"However, when the kids start to really listen to you, you begin to think, 'we'll go as crazy as possible but maybe we won't tell them to eat your first-born or put their sister in the fridge. Pushing her down some stairs is still OK."

"The great thing about our music is it's so out there, that it has a tongue-in-cheek feeling."

After 17 years in the industry, the band keeps pushing the boundaries of taste. The Abortions' sacred quest is to discover the line between offensive and "No, we've gone too far."

Although the band may have crossed the line a few times, it believes nothing can be worse than fragments of reality.

"We know what we are and what we can do," says Whitehead. "In a lot of ways it's not what society wants but all I have to do is turn on the TV and our stuff isn't half as bad some of the commercials."

Dayglo Abortions
Rebar
Oct. 24

Lisa B. comes out of her Shell

FOLK
BY ANHON
PORTMAN

PreVUE

After three years studying and several more as a systems analyst, now Lisa Blauer is ready to "do my way."

But, she's a trifle more idealistic than Sinatra. After seeing her parents commercialize their art to have enough money to raise children, Blauer decided to save enough to make her own CD. Her job as a systems analyst brought her to Edmonton from Ottawa in May and after investigating the music scene and the cost of living in our Bonnie metropolis (she says it reminds her of Copenhagen, oddly enough), she decided to pursue the idea of producing her own CD here.

"When you sign up with a label, they like to get involved with your music. If I am approached, I'll take it very cautiously, take my time with it... You really have to read between the lines, read the contracts, get a lawyer," declares Blauer, a woman who has definite opinions on everything from music industry lawyers to Bill Clinton to the relationship between mind and body.

At last, our wait is over (not that we knew we were waiting...) and Blauer's having a CD release party for *Shell* at the City Media Club. She'll be accompanied by a drummer, bassist and possibly a

guest electric guitarist, which will provide a different sound than the solo-oriented CD. Blauer will also play songs that will be on her next CD.

Shell's title song has a folk feel to it—about not judging people by their shells—or bodies. The CD shifts from a folk style, where Blauer's intense and clear Joni Mitchell-like voice is the focal point, to the witty and danceable acoustic rock of "I Don't Want To Do Laundry."

"In my songs I try to give a resolution as opposed to leaving people hanging with a sentiment they don't know what to do with," says Blauer. "Some anger is fun, like Stones and Alanis Morissette. But ideally I like constructive anger as opposed to destructive anger. Actually, I don't even like the word anger—that energy, that passion."

Yep, you guessed it—she was never a punk rocker; Blauer cites her major influence as the Beatles.

"I like the fact that they would try anything. That's what I try to do, is try anything. I don't like listening to a band that stays in one style. I'll listen to it, I might like the first song, I might still enjoy the second song but by the third song, I'm bored. What I like is they were always growing—they had fun."

Lisa Blauer
City Media Club
Oct. 26

345 offers big musical deal

ALTERNATIVE
BY KEN
ILICISIN

PreVUE

The 345 tour is what Edmonton needs, a quality concert for cheap bastards.

Featuring 1000 Mona Lisas, from Los Angeles, Hamilton, Ont.-based Smoother and Edmonton's own Molly's Reach, the tour will hit 25 cities in 30 days.

The idea was put to action by local promoter Rob Lightfoot. He saw a couple of "3 by 5" tours popping up in the States. However, the outings weren't very successful. Lightfoot feels the Canadian version will be more successful due to the fact that \$5 CDN is a far better deal than the equivalent amount in American funds.

Armando Prado (guitar/ vocals/ songwriter for 1000 Mona Lisas) sees the tour as a great opportunity for each band to expose itself. Currently supporting the record *New Disease*, the band hopes it can reach beyond the market it created by covering Alanis Morissette's "You Oughta Know."

"I think it benefits everyone," says Prado. "We're not just in this for the money. It's definitely a low-budget tour where we'll be eating sandwiches for breakfast and dinner."

"However, as long as you have fun doing it, that's what counts. Also you'll get more people out for \$5 than for \$15."

Randy Diachuk, guitarist of Molly's Reach, finds the compressed nature of the tour one of

it's best features. Currently promoting its independent release, *Hi Fi and Stereo*, the band likes the chance to be seen by many without having to spend tons.

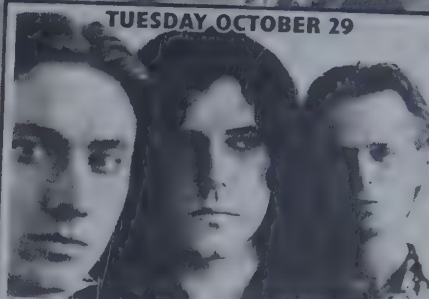
Admittedly, music has become quite the industry but the bands are still involved in it for the good times and great music. One thing which brings Prado back to Canada is the memories of past shows in this country.

"We played a show with the Dayglo Abortions in Banff," says Prado. "I smashed my guitar into about 100 pieces. That was fun."

345 Tour
1000 Mona Lisas,
Smoother, Molly's
Reach
Peoples Nightclub
Oct. 24

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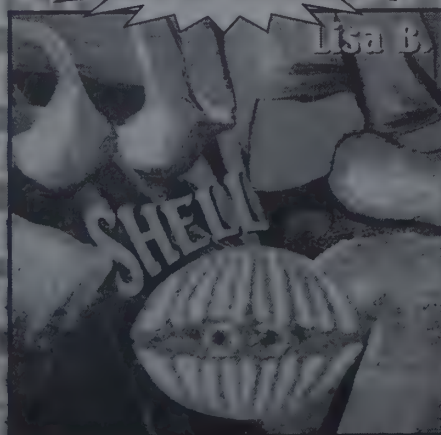
Chart based on compiled sales of
Sam's Whyte, Kingsway and West Edmonton Mall

- | | |
|---------------------|-------------------------------------|
| 1 TOOL | Ænima |
| 2 NIRVANA | From the Muddy Banks of the Wishkah |
| 3 MARILYN MANSON | Antichrist Superstar |
| 4 PEARL JAM | No Code |
| 5 MOIST | Creature |
| 6 WWF FULL METAL | Various |
| 7 ALANIS MORISSETTE | Jagged Little Pill |
| 8 METALLICA | Load |
| 9 NO DOUBT | Tragic Kingdom |
| 10 SHERYL CROW | Sheryl Crow |
| 11 TRAGICALLY HIP | Trouble at the Henhouse |
| 12 DANCE MIX '96 | Various |
| 13 RANKIN FAMILY | The Rankin Family Collection |
| 14 R.E.M. | New Adventures in Hi-Fi |
| 15 SOUNDGARDEN | Down on the Upside |
| 16 TRAINSPOTTING | O.S.T. |
| 17 DANCE MIX '95 | Various |
| 18 JERU THE DAMAJA | Jeru the Damaja |
| 19 JOHN MELLENCAMP | Mr. Happy Go Lucky |
| 20 TRACY CHAPMAN | New Beginning |

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Getting wet over Moist

ROCK
BY KTM
ILLUSTRATION

PreVUE

Two albums, four years and thousands of young screaming fans and Moist is still relishing the role it plays in Canada music. The trick David Usher (vocals), Mark Makoway (guitars), Kevin Young (keyboards), Jeff Pearce (bass) and drummer Paul Wilcox use is constant playful harassment of each other.

"There's a mutual tearing down of each other which contributes to us getting along," says young as Usher stands by. Usher makes kissing noises.

Young, Usher and Pearce became friends in Kingston, Ont. about 10 years ago. After moving to Vancouver, they got together and began making music. Since they have known each other for quite some time, the bond of friendship helps keep the band together.

"I met them in Kingston and it provided a context for us when we started this in Vancouver," says Young. "We knew what to expect from conflicts. So many bands fall to pieces over personality conflicts and so far we've been able to avoid any major brouhahas."

Moist first gained popularity with the release of the single "Push" off its first album, *Silver*. The band started as an independent but eventually signed to EMI. Now the band is trying to regain the rage with the release of *Creature*. Where as the first album was



The members of moist don't take each other too seriously.

recorded in the space of several days, eight months went into the creation of *Creature*.

"We wrote for a long time for this album," says Young. "We wrote for four months in Vancouver and then we came to Montreal in January and wrote and recorded for four months. Still, most of the album got nailed down in the last little while of recording. Until we have a real firm deadline in front of us, we won't get the intensity together which we need to make music we're satisfied with."

The new album basically sounds like an extension of the first. There are no major surprises appearing on the album, but the band sounds more developed and accomplished on this outing.

"Once you get off the road, you literally need to take a week or

two off to figure out who you are," says Young. "Especially since your more of a unit when you're on the road."

"For us to write, we really need to be five people in a room. It's really tough to do that on the road."

Although Moist is now on a major, it finds a need to be involved in most things which happen in regards to the band. Still, it also realizes the need to sometimes just walk away and leave it to the people who are paid to do those things for you.

"We're all pretty strong-willed and we're pretty concerned about what goes out with our name on it," says Young.

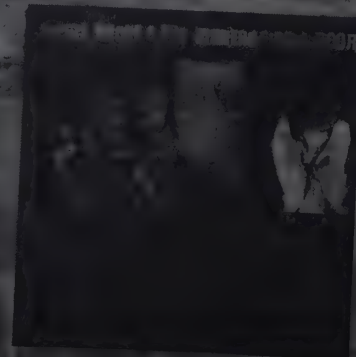
Moist
w/ Neil Young
Oct. 24
Edmonton Coliseum

IN CONCERT
OCTOBER 24
EDMONTON COLISEUM



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THE WEDDING PRESENT Saturnalia (Cooking Vinyl/MCA)

David Gedge and the ever-rotating crew of backing musicians who call themselves the Wedding Present have always had a special knack of writing the type of songs that twentysomething men in times of angst can identify with.

Gedge writes about relationships like no other—the Steve Albini-produced *Seamonsters* is the perfect study in male desperation. If "Dalliance" isn't the greatest song about love lost ever written, then the world has yet to see the topper. If you don't believe in the power of Gedge's observations on the world of failed relationships, just go to a Wedding Present show. They turn into great sing-alongs, as hundreds purge their frustrations along with the band. Gedge is the pariah of the lonely man—but his music is the most vibrant guitar-pop you'll hear. With his Leeds-bred drawl, Gedge is the ultimate symbol of the new religious-less and loveless British middle class.

For the last few years, (ever since *Seamonsters* rocked the very foundations of the music world), the Wedding Present began to fall in love a little too much with studio trickery. *The Mini EP* of six months ago (which featured some guest appearances by members of Buttery) began a move back to the great loud-but-jangly guitar approach we've grown to love from the Wedding Present. *Saturnalia* is the anticipated follow-up and is easily the best thing the band has recorded in a half-decade. Since this album is so good, all of mankind will be committed to misery for the next year as the power of Gedge's anti-love statements sink in.

"2, 3, Go" deals with a loveless relationship that grew out of convenience—"Let's do it just 'cause it's easy," Gedge screams, with a sort of faux-pride. "Montreal" is absolutely brutal: "And I've got somewhere else to go and the plans I've made don't include you, I'm afraid.... you tell me thanks but no, but you made your mind up long ago.... please don't stay, you're going to leave me anyway, just give me a call when you reach Montreal."

Saturnalia features 13 great pop-songs with anti-pop messages. So, if you're in a happy marriage and buy this album, prepare your divorce papers now. Anyway, Gedge's music is more a comfort than any member of the opposite sex can provide.

Steven Sander

WESTERN FLYER Back In America (Step One/Royalty)

JEFF LANG Native Dog Creek (True North)

If country music is the last bastion of real honesty in pop music, then Western Flyer are brand new at the game. Terrific as the album sounds, the boys in the band might do well to rethink their position regarding what they're trying to say, if anything, on *Back In America*.

Back In America is extremely well-crafted, packed with flawless vocal harmonies, tasty pedal steel guitar and overall potent production values; however, it is also more than reasonably schmaltzy and ultimately comes off as, well, phony. Sorry there folks, but I just can't help taking Western Flyer to task. You can't kid a kiddo, as the saying goes.

Flanked by nine, count 'em, nine

session men helping out, the entire project reeks of commercial calculation: of the dozen songs offered, only two are written by actual band members. The rest of them sound like attempts at rewriting other people's hits. The hyper-nostalgic title track, for example, is Lee "Flag-Waver" Greenwood all over again, pining for a never-was, fantasy vision of the Ewe Ass of Hay—not the real thing, warts 'n' all—but rather, the past as seen through Bob Dole's rose-tinted glasses.

Even more contrived is "What Will You Do With M-E," which could've easily been penned by Red "Giddyup Go" Sovine. Written in the first person from a little k-i-d's perspective (on the brink of his parents' impending d-i-v-o-r-c-e), the song features cloying imagery and a "spell-it-out" lyrical gimmick which wears thin real q-u-i-c-k.

Most of the remaining tunes are nothing but sheer put-ons, songs about broken hearts sung by happily-married men. While each band member dutifully remembers to mention every company they're endorsing, they strangely manage to completely ignore the string section, who worked overtime on this disc. Go figure. Maybe none of them belong to the GOP, or Amway, or the Baptist church.

Back In America stretches a reasonable gap in credibility to the breaking point by putting up such an obvious front—its exemplary sonic quality is scuttled by an annoying lack of ingenuity, which leads to a suspicion on the part of the listener that these guys were playing rock bars and fucking up on drugs a couple of years ago.

In stark contrast, Jeff Lang's *Native Dog Creek* is a compelling and convincing selection of acoustic music from the young Australian. While not essentially a blues album per se, many of the cuts are reminiscent of the early work of John Hammond—not to mention his influences, most notably bluesman Lightning Hopkins.

Whether it's conventional acoustic guitar, more obscure open-chord bottleneck slide (played on a steel-bodied Dobro), or the even more obscure lap steel guitar, Lang's playing is subtle but forceful, leading each track without burying the other instruments. It gives the disc a noticeable sense of drama amidst its portrayed atmosphere of calm.

Lang successfully manages to express the complex, conflicting, even potentially violent forces at work within his inner dialogue. The music is mellow; the ideas are not. Lyrically, the album's 11 cuts are essentially a realist's observations and experiences. Any storytelling done here is based on Lang's own life—the main thrust being about attempting to deal with everyday frustrations and, especially, trying to come to terms with situations that can't be changed. A good example of this is in "Never Loved The Man," a deft illustration of one of Lang's issues: he'd like to share his mother's pain, but he doesn't share her feelings for the man who left her—namely dear old step-dad. Stuff like this you can't just make up.

Production-wise, *Native Dog Creek* successfully captures a moody ambience where the slide of a pick down the guitar neck says as much as (or more than) a windy, note-saturated guitar solo ever could. A very real album, particularly when compared to cookie-cutter, greeting card clichés from the likes of Western Flyer and all their market-surveyed ilk.

T.C. Shaw

THE TOP Rhythmeen (BMG)

The boys in the beards are back with their 83rd album, proving once again that you can't keep people from boogieing. And boogie they do, well, as always.

Still, you gotta admit that they're preferring the laid-back crunchy sound these days, for instance, the slower stuff. This disc will, as usual, fill millions of North American homes and cars—and you'll see the videos.

Georges Giguere

VARIOUS ARTISTS

Jabberjaw: Pure Sweet Hell (Mammoth)

This is an interesting compilation, a benefit if sorts, dedicated to find the

Jabberjaw club a new home. Jabberjaw, the coffee shop-cum-rock club, has been a bastion for new music in Southern California.

So, it is quite an eclectic group of musicians who gather on this compilation. Weird power-rockers Brainiac do a blistering version of the Tones on Tail (later known as Love and Rockets) dance-standard "Go!"; Art Alexakis and his Everclear butcher the Smiths all-time-number-one-suicide-song-of-choice "How Soon Is Now?" For the truly eclectic, try Low's version of the Bee Gees "I Started a Joke."

Don't worry, rock 'n' roll fans. There's some great originals here too, the highlights coming from godheadsilo, Man or Astronaut? and Jawbreaker.

This is a worthwhile compilation and a neat little collector's item.

Steven Sander

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Cornelia Osztovis and Angella Powell at the Paint Spot.

Photo: Ken Ileson

Paint Spot adds creative touch

PROFILE

MIA ATKINSON

Excellent service. Well-informed staff. Highest-quality products. A definition of retail in the '90s?

For David Bradley and partner Sidel Naess Bradley that is the definition of The Paint Spot and the formula for success for the past 11-and-a-half years.

When the shop first opened in 1985 on the west end of Whyte Avenue, The Paint Spot concentrated strictly on fine art supplies. Now in 1996, it is the master of fine art supplies.

"Most art supply stores begin to branch out and get into framing and carrying drafting supplies," says Bradley, who admitted several times that The Paint Spot will continue to focus on what it knows best. "We have done a lot of pioneering in this industry and it has taken years to build the contacts and rapport with the suppliers. We attend two trade shows a year in North America where we visit suppliers, check out new products or changes in products—such as paints and brushes. We also provide our suppliers with feedback on the products from artists who purchase their materials at our store. This information is a very valuable resource."

The Paint Spot tests everything it sells from pastels, inks, pencils, pens, paints and papers to instructional videos. "We do light-fast tests on all of our paint supplies," he claims, as he pulls one of the many volumes from a shelf. "If a paint or pencil doesn't pass the 30-day test, we reject it."

If you are a beginning artist, or even thinking of becoming one, this is the place to go. To alleviate the intimidation factor, The Paint Spot has created various leaflets throughout the store entitled *Helpful Hints for Beginners*. You may then surrender yourself to the use of complimentary brushes, papers and paints to try before you buy. Of course, the staff is always on hand to answer any questions and guide you in the right direction. The Paint Spot also offers instructional videos, for sale or rent, on watercolour, oil, acrylic, pastel, sketching and airbrushing for beginners to advanced artists.

Bradley loves to discuss his top

quality products for seasoned artists. "Stevenson is the only company in Canada to make oil paints and watercolours and The Paint Spot has exclusivity to them." It has carried Stevenson acrylics since 1985 as well as the largest stock of top quality acrylics in Alberta.

As we round another aisle, Bradley proudly announces The Paint Spot was the first company in Canada to carry daVinci brushes from Nuremberg, Germany and currently the only company in Canada to carry Pigment Sticks—hand-made oil paint sticks from New York.

"We also import complete lines of Schmincke oils, watercolours and pastels direct from Düsseldorf, Germany. All of their products are of a very high grade."

The Paint Spot carries four sizes of Schmincke watercolours and Bradley notes, "Schmincke updates and revises its watercolours approximately every 15 years and we will be doing a complete restocking around November 10th... so the old colours will be going on sale."

The Paint Spot encourages young budding artists to visit as well. "We have the 'Kids' Spot' set up in this corner complete with a drawing table, easel and paints. It makes the parents' shopping experiences a little easier," he says with a smile. There is also a full aisle of art supplies for children and some great gift ideas.

Located below the shop is The Fringe Gallery. This non-profit gallery is supported by The Paint Spot and private contributors and features Alberta artists on a one month rotation. John Maywood is the current artist and Bradley exclaims the gallery is presently booked two years in advance.

If you are a resident of the area or a regular Whyte Avenue walker, you have probably noticed The Paint Spot's fascinating and entertaining window displays. They try to change them about every six weeks.

"It would be nice to see more stores on Whyte Avenue with creative windows," Bradley says outside. "It adds a certain charm to the area."

As does The Paint Spot.

The Paint Spot:
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Fax: 439-5447

Heart of Old Strathcona Calendars now available

The Mars Hill Centre is pleased to announce that their fundraising calendars, "Heart of Old Strathcona," are now available for sale.

The calendars are the culmination of a photo contest sponsored by the centre and feature photos that reflect different individuals views of the "heart" of the old Strathcona area.

Calendars are available through Greenwoods Calendars and other Strathcona area merchants or at the Mars Hill Centre. For further information on calendar sales contact Doreen at 988-4833 or Cheryl Shea at 435-0202.

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THE BALLET OF WAR

Alberta Ballet brings the blood and passion of Antony Tudor's psychological ballet to the Jubilee Auditorium

DANCE

BY LARISSA BANTING

The horrors of war have provided artists with subject material for centuries.

The degradation which humans can inflict upon one another reminds us that we are not as far removed from the animal kingdom as we would like to think. Even now, as we live in an era of the Internet, space exploration and microprocessors, civil wars continue to rip apart families and countries around the world. Thirty years after its first performance, Antony Tudor's *Echoing of Trumpets* is still as violent, moving, poignant and topical as it was during the heady days of hippies, flower power and "Make love, not war."

Alberta Ballet continues to take bold steps as it presents the Canadian debut of *Echoing of Trumpets* this weekend.

Like his contemporary George Balanchine, Tudor extended the range of ballet—where Balanchine is noted for his plotless ballets, Tudor used movement to explore psychological states. This is evidenced in his ballets *Jardin Aux Lilas*, *Pillar of Fire*, *Undertow*, *Dark Elegies* and *Romeo and Juliet*.

A simple gesture speaks volumes in his works, propelling the narrative forward. A painstaking craftsman, Tudor created

relatively few ballets but each one is brimming with psychological insight and social comment, with *Echoing of Trumpets* being a stellar example of his ability to infuse dance with profoundly moving images.

"It is a very special piece and has a real impact on the audience," explains Donald Mohler (National Ballet), who set *Echoing of Trumpets* for Alberta Ballet.

"It has a very contemporary feel about it, making it very suitable for Alberta Ballet."

The ballet opens with a massive, jagged set that represents a war-torn village. Edgy women watch for the return of the soldiers, who march in with heavy boots and dark uniforms. When an attempt to defy the soldiers goes awry, the women are brutally attacked in retaliation. It is definitely not your average evening of ballet.

"The piece does have a lot of violence in it but it is not explicit," says Mohler. "Tudor was able to choreograph very realistic fight scenes yet they have an abstraction about them—they are not sensationalistic. The women are brutalized but the experience (for the audience) is not brutal. The dance shows how the women live through the brutalization with dignity, not degradation."

When Tudor created *Echoing of Trumpets* in 1964, he was

"The women are brutalized but the experience (for the audience) is not brutal. The dance shows how the women live through the brutalization with dignity, not degradation."

—National Ballet's Donald Mohler on the brutal nature of *Echoes*' choreography

the first choreographer to revisit the horrors of the Second World War and many associate the work with the destruction of Lidice, Czechoslovakia by the occupying Nazis. The male dancers move more like Slavic folk dancers, with arms upon shoulders in a strong, determined way—audiences this weekend will inevitably connect the dance with the ongoing strife in Bosnia.

"The ballet premiered during a time of protests against the American war effort in Vietnam," says Mohler. "But I think *Echoing of Trumpets* is even more pertinent today as a strong anti-war message. We have had images of this horrible war come into our living rooms every evening on the six o'clock news for the last few years and we have witnessed the destruction and bru-

talization.

"This is a very important dance to be taken very seriously. There is a lot of truth in it and it is not simply rattling off a sequence of movements. Dance in as art form and I believe that it should be regarded as such—works like *Echoing of Trumpets* are truly works of art. I would love it if people who go to the theatre would come to see this show, as it is really no different than spending an evening watching a serious play."

Alberta Ballet joins the ranks of the Metropolitan Opera Ballet Company, the London Festival Ballet and the American Ballet Theatre as being one of only

10 ballet companies to ever stage *Echoing of Trumpets*. The little ballet company—that could earned much praise from Mohler for its "wonderful work ethic and great talent."

A new work created by Serge Bennathan, artistic director of Toronto's Dancemakers, will also be unveiled. Entitled *The Last I Saw...* it is the first collaboration between Alberta Ballet and the hugely talented Bennathan. It is performed to Gavin Bryars' *Sinking of the Titanic*. Given the range of talent and subject matter, Alberta Ballet's Autumn Program should be a successful maiden voyage for the 1996-97 Season.

**Echoes: Echoing Of Trumpets and Other Works
Alberta Ballet
Jubilee Auditorium
Oct 25-26, 8 p.m.**

U of A artist takes inspiration from old masters

VISUAL ARTS

BY KEN ILCISIN

PreVIEW

Although some portions of the art world may not consider realism a vogue genre, Edmonton resident Robert Lemay is quite happy to work within, and push, the style.

Using large canvases his 10 paintings at the Udell Gallery present the viewer with still lifes based around complex composition and natural light.

Lemay's fascination and proficiency with realism is a little surprising considering he graduated from the University of Alberta.

Known as a fine arts program which used to turn out abstract and formalist artists, Lemay finds a great deal of his influence from the old masters. In 1990 he went to Italy and upon returning, changed from using acrylic to oil.

"It's funny," says Lemay. "You have life experiences and art experiences and so often they're so intertwined. Seeing the old masters and how the light affects them was the inspiration."



Platter with Apples and Grapes by Robert Lemay.

Light plays such a pivotal role in his paintings. Often the subject matter seems brightly lit, even in a dark room. He uses sunlight and obscure angles to create a uniquely bright image. At times it seems

like the patron is the light source. Other moments you're not quite sure where the light could be coming from.

"I use the phenomenon of reflected angles," says Lemay. "The neat thing

about still life is, you're like the stage director. You're in control of the set up and how it's lighted.

"I'm looking for an intense light and I'm not trying to modulate it. I'm also going for that bleached kind of light which is very intense. I don't want to set it up like a photo in a food magazine where everything is equally lit."

"I like that wall of light coming through the window. A lot more chance things can happen. Sometimes I'll flip the table 90 degrees and that's when you'll get a lot of chance things."

In case you're talking to any innominate objects soon, tell them that they too have a chance to end up in one of Lemay's paintings. Subject matter is anything goes principle for Lemay and it works wonders. Components range from fruit to a piece of ribbon to an old animal skull. Each item adds to the mix, affecting the light in its own way and contributing its own visual texture and presence to each painting.

**Robert Lemay
Udell Gallery
Until Nov 2**

Angels not quite Citadel's run-of-the-mill

THEATRE
BY CHAUNCEY
FEATHERSTONE

ReVUE

They made Graham Hicks squirm so that's gotta be good. I paraphrase: "Very good theatre, very good—if you like that sorta thing....If only they weren't so darn nekkid!"

I love working on a weekly. The play is *Angels In America: Part One Millennium Approaches* and *Part Two Perestroika*.

"They" are the Phoenix Theatre's John Cooper and—hold on to your skivvies—the Citadel's Duncan McIntosh! The two Artistic Directors conspired to present both halves of this very controversial (and huge) play.

Jim Guedo (former Phoenix AD) directs *Perestroika* for the Citadel, which opens and runs two weeks later than it's Phoenix counterpart. From Oct. 26-Nov. 3 the halves will run concurrently.

That Phoenix involves itself in "A Gay Fantasia on National Themes" no problem. Its audience is not surprised. But the Citadel?! All those white collars and evening gowns?!

Who talked who into what?

Guedo: "It was a brave move but it was also an intelligent move. The play has enjoyed major success on Broadway; it's been done at the national theatre in London. It's played in big houses; it's been done in smaller theatres as well. If we do fancy ourselves a cosmopolitan city then..."

He lets the thought hang. But he adds with a surprising lack of cynicism, "But it's a balancing act, y'know. I think they've given subscribers the option not to attend, to use their tickets for another show so I think they're covering their asses that way."

Yeah, but who talked who into what...?

Guedo: "Oh ohohoh! Well, Duncan and I had been speaking

about me doing something at the Citadel and he knew that I had done *Part One* in Winnipeg in the spring so he was the one who suggested *Angels In America*."

It was McIntosh's idea? Yyyyy! Hicks is probably on the phone to Joe Shoctor by now screaming, "Fire that bastard's faggy ass!"

I love working on a weekly.

Jim Guedo points to precedents in past Citadel seasons, "When I was a young schm-actor I think the first play I ever saw was *Equus*—at the Citadel."

They don't call him Doc Shoc for nothin'.

"It's a fabulous opportunity for me to be able to finish the journey," Guedo leans back and scratches his goatee, "I took the play up to a certain point—and it is a bit of a cliffhanger—so I get to follow through on it."

Okay controversy, cliffhanger, completion... What's it actually about? Pitch it in 25 words or less.

Guedo: "Oh (chuckling) jeez...

The playwright, Tony Kushner, himself, when approached to say what the play's about couldn't answer it. What's the play about, well... Aside from the obvious literal facts about the plot and all the permutations of all the sexual orientations y'know... Where else you got a play about sex, death, politics and religion?"

Bring any one of those topics up in a bar and someone usually leaves in an ambulance.

Then where would Graham Hicks get his jokes?

**Angels in America
Part Two: Perestroika
The Citadel
Oct. 26-Nov. 17**

Ojay recounts tales of great northwest

THEATRE **PreVUE**
BY ARAXI
ARSLANIAN

Talking to playwright Jim Nelson is like turning on the Discovery Channel, with a distinct Peace Country flavor. The man has a Ph.D. in the life and times of Knobby Clark.

Knobby Clark? Who in the Sam Hill is he?

Ever heard of Wyatt Earp? Billy The Kid? Jesse James?

Sure yeah. Hell, I'm from Alberta son!

Well, meet the Canadian equivalent.

"Wyatt Earp was a pimp and a murderer. Billy the Kid was a hood. Jesse James was a bank robber," Nelson insists. "Knobby Clark was a real character."

It's understandable if us city folk are clueless to the existence of the northwest's greatest legend.

"You've probably heard of him unless you had a connection to the North," he says, "We don't celebrate our Wild West past."

And what a past! Born just before the turn of the century, Knobby shot his first man when he was 11. After serving as Canada's most decorated First World War soldier (or so the legend says), Knobby returned to the Peace Country to become a bank robber and moonshiner.

"The story is, he blew himself up along with the safe he was cracking using nitroglycerine. The police at the time gave him a choice, serve in the Second World War as a demolitions expert or go to jail."

Drunk gunslinger

Knobby continued his larcenous ways through out his days as a gunslinger, drunk, rabble-rouser and local character. His private wars with neighbors are legendary. When one homestead's cattle kept trampling on his crops he snuck out late one night and castrated all their bulls.

"He just let them figure out for themselves after that their investment wasn't working out."

Ojay A Northern Ballad is the musical tale of Knobby's life from the perspective of quite



Garry Trautman as a "real character."

possibly the only man who ever called him friend, a native named Ojay (Ojay is the slang pronunciation of Auger, a popular name at the time).

So shut up with the *Simpsons* quips, you morons. We're talking serious hootenanny here.

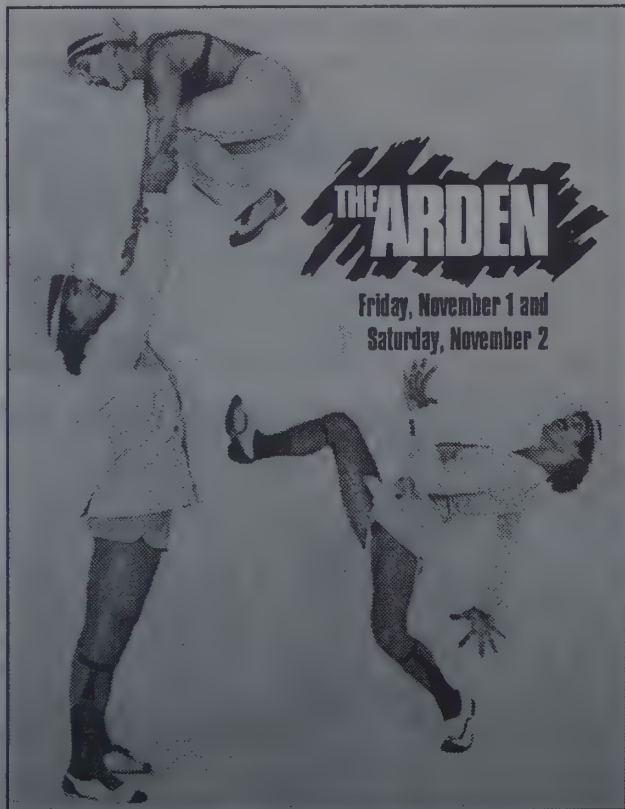
"This is a huge company. I guess it's the only way a very big personage could be done some justice. I mean, go anywhere in the Peace Country and everybody has Knobby Clark stories. Knobby shot my dog, Knobby was a drunk, Knobby was a hero. He lived as a person who was himself, and he wasn't a very nice person."

Yahoo!

Suh git yur spurs and prairie oysters, son. It's time fur some down-home entertainin', Canadian-style.

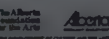
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Aunt's characters a challenge for cast

THEATRE
BY CHAUNCEY
FEATHERSTONE

ReVUE

OK, there's gotta be something better than maturing RRSPs and seniors discounts at Arby's after you hit the big five-five.

Travels With My Aunt explores some possibilities. For the ladies' consideration, the fantasy of a giant, gentle, sweet-talking Jamaican man. For the gentlemen—well, that would be telling...

Eric Peterson begins by playing Henry Pulling, a retired banker content to putter about watering dahlias. His own mother's funeral provides him some something of the same thrill auto-racing fans flock to the track for: "Something might go wrong!" Far from macabre, Pulling is merely as bland as his life.

At the funeral, Pulling becomes reacquainted with a woman he hasn't seen in 45 years: his Aunt Augusta (always played by Peterson). Pulling's life goes straight from ever-so-British Southwood to Hell—or Istanbul. The two seem interchangeable.

Aunt Augusta, a former "actress" now well into her 70s, has no problem arranging clandestine exchanges or covering for her mar-juan-a-toting beau. Henry has palpitations as only a dignified Brit may.

Were *Travels With My Aunt* on the big screen it would be a road movie. Thankfully, it's not. The clever staging, entertaining in itself, would be lost (Be on the look-out for a cheesy DC-3).

Director Stephen Heatley guides a four man cast through 30 or so characters.

Peterson always plays Augusta. His only other character: Pulling. That's plenty.

Richard Gishler often plays Pulling. Then again, he also plays an 18-year-old hippy chick called Tooley. And whoever.

Julien Arnold often plays Pulling. He also plays the gentle giant Jamaican sex god. And whoever.

Ryan Luhnning sometimes plays Pulling. And the girl who says "Fuck." And whoever.

This is a solid bunch who, defying big physical differences between them, each creates a readily

identifiable Pulling. As needed they as easily assumed whichever role was next demanded of them.

They all have a great time bouncing around Sean Breaugh's neat-to-hidey-hole pruned-hedge set.

The story, wild as it gets, nearly always stays in the realm of the possible. Its main function is to remind you that you're alive till you're dead. Giles Haverger does a pretty good job adapting Graham Greene's novel and capturing its nostalgic tone. One gets the feeling some of the detail has been pared away. Rather than hampering the show, the nearly invisible trimming serves as inspiration to read the book.

If you've already asked the question "What's my maximum allowable contribution?" maybe you should consider a few more possibilities.

It's either Arby's or the Amazon Basin. It's up to you.

Travels With My Aunt
Citadel
Closes Nov 2

Velvet Shock offers pleasant time

THEATRE
BY CHAUNCEY
FEATHERSTONE

ReVUE

Stewart Lemoine quips: "It's only two hours long and you get to see how it ends tonight!"

The Velvet Shock has been getting fair to good houses in spite of getting a bit lost in the hoo-hah created by the spin doctors promoting that other two-part show. With reason.

Lemoine characteristically dances sideways into his storylines. *The Velvet Shock*, like many of his other works, roughly equates to a higher-brow theatrical approximation of a Joe Walsh tune: catchy, intelligent, usually humorous—and rhythms from God-knows where.

Sheri Somerville is perfectly cast as Margherita D'Inverno—a prima donna opera diva turning the Europe of 1965 on its ear.

It seems that an old friend of D'Inverno's, Elsa Kosch (Davina Stewart), has learned of her presence in Salzburg. A polite inquiry has been made that they meet for tea and discuss the days when they were students and D'Inverno was known simply as Maggie Winters. Kosch promises a surprise.

Alas, D'Inverno must rest for her show so she sends her orphaned American niece Vicky (Jennie Esdale) to make pleasantries and apologies.

Vicky meets the waiter, a music history student,

Anton (Ron Pederson) while attempting her fledgling German. She invites him to her aunt's performance that night.

Pleasant, pleasant, pleasant. Stewart's Elsa is refined and dignified, if a bit tweedy. Pederson's Anton is reserved.

Jennie Esdale's Vicky is Gidget on intellect-enhancing steroids.

Tante D'Inverno may be a bit dotty—but, oh my my, she's sooo generous.

Pleasant, my ass.

Somerville's first career is opera. But to play a prima donna she thoroughly sheds every last shred of conceit.

The Velvet Shock never gets too unpleasant (no chainsaws or nothin'). Lemoine demonstrates yet again his incredible wit and remarkable ability to thoroughly hide the seeds of malice in "nice" conversation.

The Velvet Shock halts just shy of genius. It needed one more twist. It could still be perfect—just not this time.

Either way, *The Velvet Shock* counts as an evening well spent. You'll have no problem finding parking—and you'll get to see how it ends.

The Velvet Shock
Varscona
Closes Nov 2

OOPS! ANGELS??!!

THEATRE

BY ARAM ARSLANIAN

We all want to look like we know what the hell we're doing... but sometimes, SOMETIMES, a body can fall short of the mark.

The scene: Friday Oct. 11 at a downtown café. This reviewer calls up 20 or so actor types to talk about the nature of political theatre for a cover story on *Angels In America*. Six show up. We laugh, we talk, we get political and everything is hunky-dory.

Then a bad thing happens. A Reviewer (we'll call her "A" to protect her anonymity) somehow does not effectively communicate to her studly (blush—ed) editor that she's

done something a little different with this assignment... talking to assorted community members, instead of the cast of *Angels In America*.

Get it? The cast of *Angels In America* WERE NOT featured in the cover story.

Oops Numero Uno.

Oops Numero Two? Apparently non-cast member Aaron Franks was quoted out of context. When the local actor said

"*Angels In America* isn't successful because it's a political play. It's been promoted, marketed."

He was talking about the play, BUT...

"It's like breakfast cereal."

Erm...

Oy, is my face red. Franks meant "it" as political theatre in general, not the play. Franks has not seen the piece, so he could not in good conscience make that kind of judgment. Really, I have the notes to prove it.

Gee, you may think, what happened? This reviewer is usually so erudite, so clever, so in-tune with the bumpings and grndings of the theatre community

(I'm paraphrasing, of course)

Well, how can I put this?

I fucked up. Apologies go to Franks, the cast of *Angels*, you my loyal and adoring disciples

A public spanking is not out of the question.

the Mousetrap

BY AGATHA CHRISTIE

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Showcase highlights up-and-coming acts

ARTS

BY STEVEN
SAMOON

We've all heard the stories of bands, comedians and dramatic troupes who work hard selling their artistic wares in places other than our major cities.

Everybody in the arts does it—playing community halls, high school and church basements from Carstairs to Cochrane; from Alder Flats to Athabasca.

Small-town shows are a hard slog for touring artists, but these small conservative communities that form the backbone of Alberta allow many of the industry's up-and-comers the chance to make ends meet.

And how do these artists get

booked? Showcase '96, sponsored by Alberta Community Development and the Arts Touring Alliance of Alberta, brought together community groups from across the province and allowed them to sample the work of 28 acts, from children's songwriter Valdy to comedian Lorne Elliott.

Co-hosted by the Edmonton Westin and the Citadel Theatre last weekend, Showcase '96 gathered artists from throughout Canada (and even a few American acts) and allowed them the chance to be heard by the people who book entertainment from Brooks to Barhead.

The event was facilitated by Neill Archer Roan, one of the top arts marketers in the United States. A musician, author and poet, the Eugene, Ore.-based Roan once

chaired the National Endowment for the Arts's commissioning panel.

Roan said that the arts are important in any small town. He cited the coastal burg of Newport, Ore., a jewel on the Pacific which had a serious problem. Its suicide rate was five times the American average. He said once an arts program was instituted (including a plan which encouraged mothers to sing to their children), the suicide rate fell below the national median.

"The communities need the arts. The arts need communities," said Roan. "We can't do our best work without our best audiences. We are building civilization at the DNA level."

Roan agreed that it has become easy for arts programmers

to become complacent, thanks to a multitude of budget cutbacks. But he stressed the need for Alberta's smaller communities to do their bit to support the arts.

"Don't let the absences of others serve as a dire warning. Think of it as a stiffening of your resolve. We are all veterans of the arts and funding war. We've come through with many injuries and bruises."

Roan said that funding cuts must not dampen the idealism of arts programmers.

"Even I am one that has let the bottom line eclipse my vision," admitted Roan. "We must insure we are never corrupted by our good intentions again."

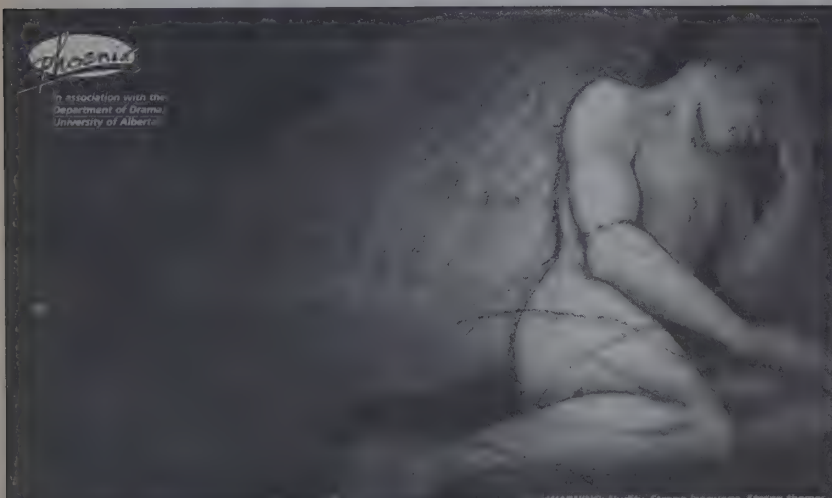
Roan said the biggest blow Can-

ada could deliver to the arts is the cutting of the CBC. He said Canadians should be bragging about their "national treasure," not emulating it.

"How can weakening one of Canada's most cherished authorities contribute to the celebration of the Canadian identity?" he questioned.

Roan finished by saying that not all arts organizations should heed the call that they should be as efficient as for-profit corporations. He stated nothing is as efficient as non-profit groups.

"Some people say the arts would be better off if they were run more like a business. I put it to you that if business would be run more like the arts, business would be better off."



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TONY KUSHNER'S

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Vue

Mousetrap passes the fromage

THEATRE
BY AUDREY
WEBB

ReVUE

The late Agatha Christie wrote a very delicate play called *The Mousetrap*. Like its namesake, the play requires precision and a light touch. If not handled with care, *The Mousetrap* can prove to be very painful, a fact very much in evidence in the current Waltham Theatre production.

The greatest difficulty with *The Mousetrap* is characters can easily become cartoonish. We can all easily concoct a rapid image of the Mysterious Foreigner, the Naïve Newlyweds, or the Sassy Independent Woman. The key is to go beyond those initial impulses and make the characters believable. This is absolutely crucial to the tension of the mystery.

Dame Agatha wrote roles where nobody is who they seem to be. For those actors who flew at their performance with an overabundance of flamboyance, the depths of their roles were too difficult to achieve. Director Michele Vance Hehir allowed too many of the cast members to substitute arched eyebrows, smoking jackets and peculiar stances for emotional truth. It is simply a case of "less is more." For those actors who approached their work quietly and subtly, the emotional depths were actually high points and much more believable.

Cameron Forbes as the cynical husband was appropriately understated and a perfect example of the common man caught in uncommon circumstances. Stuart Sutherland as Major Metcalf was solid

and dependable, veering away from being an eccentric or overbearing military man. His gentleness was a delightful contrast to the shameless mugging surrounding him.

Also to be commended are Matthew Kowalchuk as Detective Sergeant Trotter, who maintained the delicate balance of an intense yet truthful character, and Carlean Fisher as Mrs. Boyle, a crotchety old bit. Fisher played that note beautifully and never upstaged her fellow players.

This production of *The Mousetrap* could be subtitled "The Mystery of the Missing English Accents." The play makes innumerable references to the jolly old countryside, yet none of the actors so much as makes an attempt. Given the huge inconsistencies in character development within the cast, this was in all likelihood a wise directional choice. An accent can even further hinder an actor trying to find a character. Still, it was odd that Gerald Mason as the Italian Mr. Paravicini was allowed full rein in the accent department. If liberties were taken to remove English accents, it would also have been wise to alter the phrases so identifiably English that sound peculiar in any other dialect.

Peter Yurchak's set and Catherine Mowat's lighting design provide a wonderful tone for the mysteries unfolding at Monkswell Manor. Despite their best efforts, however, this *Mousetrap* turns out to be pretty cheesy.

The Mousetrap
Waltham
Closes Oct. 26

Alcohol and celluloid

Film's movers and shakers gather in Vancouver for some schmoozing and boozing

FILM

BY JASON MARGOLIS

The 15th Vancouver International Film Festival came to a close last weekend and I was there, hyping the world premiere of my newest short film *after shock* (along with my producer and assorted other members of my cast and crew)—featured in the "Liberate The Youth" program of the festival's *Canadian Images* section.

I spent a busy two weeks checking out other films, attending numerous parties, meeting lots of cool people and drinking copious amounts of *gratis* alcohol provided by festival sponsors.

The festival opened with a bang—literally—with the screening of Lars Von Trier's Cannes award-winning epic *Breaking The Waves*. It's definitely not a feel-good film, but is dazzling in its exploration of faith and judgement. It is quite a departure from the director's acclaimed *Zetropal/Europa*. The non-stop hand-held camera motion, often spinning over 360 degrees, sent more than a few audience members to the bathroom with motion sickness.

The opening gala followed the screening that, despite the Paris theme, featured a lot of sushi. I later realized all Vancouver parties feature a lot of sushi. As with many festival parties, the hardcore (i.e. true filmmakers) continued on with an after-party in the lounge at Bosman's Motor Hotel.

The number of former Edmontonians you run into in Vancouver is amazing. Among the many former residents I bumped into were several festival staff members, thespians, musicians and film crew people. Former Edmontonian Tran-

ton Carlson was at the fest with his surreal short on wedding anxiety, *Groomed*. Also hanging around was Edmonton filmmaker Bill Evans, who worked as a festival projectionist and acted in the festival film *Airport In*, where he played a singing Mountie.

Brushes with fame were many, but for me the coolest were sharing an elevator with Adrienne Shelly (of Hal Hartley film fame) and meeting *Mall Rats'* Jason Lee and Jason Bewes (Jay of the "Jay and Silent Bob" team) at a party for their new film, *Drawing Flies*. The film, a quirky black and white comedy about a group of B.C. welfare cases in search of Bigfoot, should appeal to the *Clerks* crowd.

Among the great parties were the aforementioned *Drawing Flies* bash, which took place primarily in a tent in an alley in a seedy part of town, and the *Hard Core Logo* party, which mixed throngs of television news cameras (from MuchMusic and who knows where else) and lots of drunken punks. The best was thrown by the Vidatron Group, a conglomerate of several production outfits whose private soiree came complete with a surprise two-hour set by Spirit of the West. It was better than a Molson Blind Date—or at least Edmonton's Molson Blind Date.

But most important of all were the films; after all, that's why we were there. And there were many amazing movies. I managed to see almost 40 films, including about a dozen shorts, which was unfortunately nowhere near the 60 or so Malcolm Parker of the Princess Theatre managed to see in 1995.

My personal favorite was the Dutch treat *Little Sister*, shot almost entirely with home video cameras by a mostly-under-30 cast and

crew. This film about an unusual brother-and-sister relationship beat *Antonia's Line* for Best Picture at the Netherlands film awards.

The Vancouver-made low-budget feature *Kissed*, about a sweet girl-next-door who happens to be a necrophiliac, should make it to Edmonton screens by April. This well-made, sensitive film stole quite a bit of thunder from the other homegrown festival fave, *Hard Core Logo*.

Iceland is apparently a strange country—at least according to *Cold Fever*, in which a Japanese working stiff visits the frozen island to deal with his parents' death. Look for Lili Taylor and Fisher Stevens as an American couple who communicate to each other via hand puppets.

Other great films included

• *Forgotten Silver*, a witty mock-

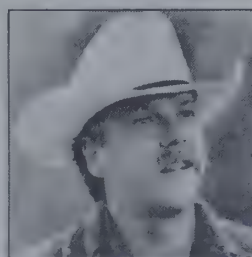


Photo: Barry Weicher

Keifer Sutherland: will be a wolf.

kumentary by Peter Jackson (*The Frighteners*) about an unknown Kiwi film pioneer.

• *Freeway*: Little Red Reese Witherspoon (*Fear*) kicks butt against the big bad wolf (Keifer Sutherland) in this urban update of *Little Red Riding Hood*, produced by Oliver Stone.

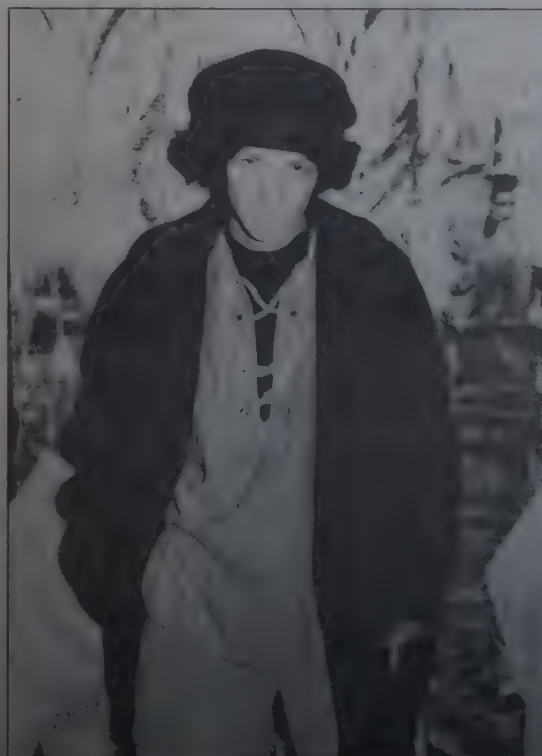
• *Sudden Manhattan*: Adrienne Shelly's debut as writer/director casts her as a woman who thinks she's seen two murders. Very Woody Allenish in a Hal Hartley sort of way.

• *Looking For Richard*: Al Pacino directs a star-studded cast in this educational piece that explores the relevance of Shakespeare in the modern world.

• *Troublesome Creek*: A Midwestern film—a touching documentary explaining why so many farms get abandoned.

• *William S. Bhatner Lent Me His Hairpiece*: The equally-witty follow-up to Vancouver filmmaker Ken Hegan's 1996 Local Heroes hit *Farely Mowat Ate My Brother*. ●

Jason Margolis's after shock will be making its Edmonton premiere this Friday and Saturday at Metro Cinema.



Lili Taylor: soon to be a hand puppet lover.

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OF RUN
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—Joe Morgenstern, WALL STREET JOURNAL

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FUNNY and a
visual delight!"

—Siskel & Ebert

"TOTALLY
ENGAGING!"

—Jeffrey Lyons
NEW YORK TIMES
LARRY KATZ

"CHARMING!"
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story with a
multicultural
heart and
fairytale
magic!

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Sleepers a good revenge flick

CINEMA
BY RUSSELL
MULVEY

ReVUE

Once again, director Barry Levinson explores the nature of friendship and familial ties—and concludes that loyalty to friends and family is far more important and worthwhile than loyalty to ideas and institutions.

Levinson really began his career with *Diners*, a film about a group of friends who are on the verge of moving out into the world. His follow-up was *Tin Men* and the final film was *Avalon*. These three films all take place in Baltimore. His home town and the trio of films define those things—the importance of friendship and family over anything else—that are most important to Levinson as a filmmaker. In between this personal trilogy, he has made quite a number of films including *Good Morning Vietnam*, *Rain Man*, *Bugsy* and produced one of the best shows cur-

rently on television—*Homicide, Life On the Streets*.

Levinson's latest film is almost a synopsis of his favorite theme. Based on a book by Lorenzo Carcaterra, *Sleepers* details events in the lives of four boys growing up in New York's Hell's Kitchen that subsequently and profoundly changes the sort of men they grow up to be.

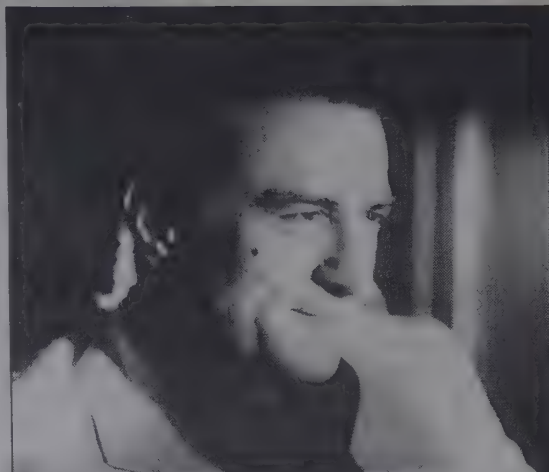
A prank gone wrong sends the boys to a brutal reform school, where they are tortured and sexually abused by the guards. The film demonstrates why these boys are unable to ever tell anyone what they endured while in prison and they grow up tortured by memories of what they suffered.

They grow up into Michael (Brad Pitt) who has just become an assistant district attorney; Shakes (Jason Patric), who works for a newspaper; and Tommy (Billy Crudup) and John (Ron Eldard), a pair of hoods working for a gang. Initially it seems Michael is the best adjusted of these four friends but he has spent his life planning a

revenge against the guards who abused them, a plan that is changed when Tommy and John run into the head guard and calmly gun him down.

An elaborate scheme is hatched whereby Michael becomes the prosecutor against his friends. The scheme involves him throwing the case by feeding information to the defending attorney, played by Dustin Hoffman. During the course of the trial, Michael also finds a way to expose what happened to him and his friends when they were incarcerated.

The film works because it shows us, not in any literal sense but by inference, the sort of men the boys might have become had their lives not been so ruined by the guards. We see their potential. Tommy would have been an artist; Shakes would have already written his first novel. And knowing what they might have been, the tragedy of their lives as men justifies almost any action on their part including the murder of their



In *Sleepers*, Robert de Niro plays a priest. Amen.

tormentor and the manipulation of justice.

The first part of *Sleepers* is brilliant. Hell's Kitchen in the '60s, growing up more or less care free, first kisses, life-long friends. The time spent in the reform school is vividly demonstrated. Kevin Bacon is an understated monster as the head guard. The film begins to bog down in the second half as the machinations of Michael slowly reveal themselves. Things begin to pick up however, as a priest, a life long friend

of the boys played by Robert De Niro, is asked to perjure himself in order to guarantee that Tommy and John escape any repercussions for their revenge murder.

Sleepers is a very well-crafted film, an examination of those things that should be important and an explanation of why those things should be important.

Sleepers
Famous Players
Daily

A CELEBRATION
OF THE
HUMAN SPIRIT!

★★★★★
Lush and Lovely...
A romantic epic!"

By... Sarsale
No. 1 Network

Vue movies

METRO CINEMA
Colin Low Theatre, Canada Place
425-9212

FRAMEWORKS: Jason Margolis and Maureen Prentice present their newest work with a film which inspired and/or influenced them. **AFTER SHOCK** (1996) A group of friends make a documentary on their agoraphobic friend. Stars Kathy Balalas, Matt Baram and Kelly Budnarchuk. Dir. Jason Margolis. Also: **SEX, LIES AND VIDEOTAPE** (1989) A philandering husband, his alienated wife and her duplicitous sister's lives are disrupted

by an appearance of a mysterious figure from the past. Stars Peter Gallagher, Andie MacDowell, Laura San Giacomo and James Spader. Dir. Steven Soderberghis. (Oct. 25-26, 8 p.m.)

EDMONTON FILM SOCIETY
Provincial Museum Auditorium
453-9100

MODERN TIMES (1936) The Chaplin tramp faces the perils of factory machinery, poverty, starvation and the Depression. Stars Charlie Chaplin and Paulette Goddard. Dir. Charlie Chaplin. (Oct. 28, 8 p.m.)

FAMOUS PLAYERS

DIGITAL SOUND in Selected Theatres
SHOWTIMES ARE FOR DATE OF PUBLICATION ONLY

PARAMOUNT THX
10233 Jasper Ave. 428-1307

THX
✓SLEEPERS (STC) 7:00 10:15

WESTMOUNT CTR.
111 Ave. & Groat Rd. 455-8726

\$6.00 GENERAL ADMISSION
\$3.00 CHILDREN & GOLDEN AGE
\$3.00 TUESDAY & MATINEES

✓SLEEPERS (STC) * 6:45 9:45
✓GHOST & THE DARKNESS (PG) 7:00 9:30

(Weekend)
GLIMMERMAN (M) Mon Tue Wed 7:20 9:20 Thu 9:20
brutal violence throughout
FIRST WIVES CLUB (PG) 7:10 9:35

WESTMALL
West Edmonton Mall 444-1242

✓SLEEPERS (STC) * 7:00 10:00
✓GHOST & THE DARKNESS (PG) 7:10 9:30

violent scenes
CRASH (R) Mon Tue Thu 7:30 9:50 Wed 9:50
disturbing scenes/sexual content throughout
FIRST WIVES CLUB (PG) 7:25 9:40
✓D3:MIGHTY DUCKS (G) 7:15 9:20

GATEWAY 8
20th Ave. & Calgary Trail 436-6977

SPECIAL SAVINGS - \$3.00 MATINEES
REFURB & 11 PM

✓SLEEPERS (STC) * 3:00 7:00 10:00
✓SLEEPERS (STC) * 2:00 6:45 9:45

✓GHOST & THE DARKNESS (PG) 1:40 4:10 7:10 9:30
violent scenes

✓FIRST WIVES CLUB (PG) 1:45 4:00 7:15 9:25
TRANSPOTTING (R) 4:30 9:50

✓GLIMMERMAN (M) 2:30 7:30 brutal violence throughout
✓TWO DAYS IN THE VALLEY (R)
Mon Tue Thu 2:10 4:15 7:20 9:40 Wed 2:10 4:15 9:40

CRASH (R) 2:15 4:20 7:20 9:40
disturbing scenes/sexual content throughout
D3:MIGHTY DUCKS (G) 1:30 3:45 6:50 9:15

LONDONDERRY
137 Ave. & 66 St. 475-4555

\$7.50 GENERAL ADMISSION
\$4.25 CHILDREN & GOLDEN AGE
\$4.25 TUESDAYS & MATINEES

SLEEPERS (STC) * 6:45 9:45
GHOST & THE DARKNESS (PG) 7:00 9:30
violent scenes

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BIG SCREEN! BIG SOUND!

a MINUTE at the MOVIES by Todd James

BIG NIGHT If ever there was a movie made to enjoy before dinner, it's this outstanding little film set in the late '50s. Tony Shalhoub (*Wings*) and Stanley Tucci (*Murder One*) star as two Italian immigrants struggling to make a success of the Paradise, a small restaurant in New Jersey. Tucci, who also co-directs with his childhood friend Campbell Scott (*Dying Young*), is the younger brother Secondo, always the one eager to cut corners to save the Paradise. His older brother Primo (Shalhoub) is a master chef who refuses to compromise his art for money. On the advice of a successful rival (Ian Holm), the brothers stake all the money they have on one multi-course culinary masterpiece in honor of a promised appearance by famed musician Louis Prima. The scenes of this Italian feast may have you running to the exits demanding rigatoni, linguini, anything Italian. Don't leave yet—you'll miss a terrific Oscar-calibre movie that's as well-crafted as the sumptuous dishes served at the Paradise. **[VVVV]**

BOUND Jennifer Tilly and Gina Gershon star as lovers who steal money from the mob. Much talk has focused on the lesbian love scene between Tilly (*Bullets Over Broadway*) and Gershon (*Showgirls*). It's unwarranted. Certainly the sexual tension is palpable and there is one erotic, albeit brief, scene of groping, but it will be quickly forgotten: it's the clever story of deception that will be remembered as Violet (Tilly), a moll for Caesar (Joe Pantoliano), and her new acquaintance Corky (Gershon) attempt to pull off the perfect scam. First-time directors Larry and Andy Wachowski, who also wrote and produced *Bound*, show promise with a quirky and violent film that features surprisingly interesting performances from Tilly and Gershon. **[VVV]**

GET ON THE BUS A year after Louis Farrakhan's million-man march on Washington, D.C., director Spike Lee puts it all into perspective in this thoughtful, funny and smart film. Fifteen black men board a bus that will take them to the march and

through a variety of trials and awakenings. Each has their own prejudices and misconceptions and has a very different reason for making the trip. Spike and writer Reggie Rock Bythewood's dialogue is believable and, without an ounce of preaching, still manages a message of hope and inspiration. **[VVVV]**

THE GHOST AND THE DARKNESS The true story of two man-eating lions on a rampage that cost the lives of 130 men sounds like a nail-biter on paper. What we get in *The Ghost and the Darkness* is *Jaws* with fur and a plot that was caught cat-napping. Val Kilmer plays John Patterson, an engineer delighted to take on the task of bridge-building in deepest Africa in 1896. When two lions, nicknamed "Ghost" and "Darkness" by the superstitious locals, eat half of the labor pool, an acclaimed big game hunter played by Michael Douglas is summoned. What follows is a mostly uninteresting, tepid attempt to kill these scene-stealing felines. Though Kilmer and Douglas seem to enjoy each other, their relationship here is dull. The flesh-chewing never gets the skin crawling and, as a cat lover, I was rooting for the lions to put a quick end to Kilmer and Douglas and the rest of this boring safari. **[VV]**

THE LONG KISS GOODBYE Geena Davis can high-kick, blast bullets and stare down the bad guys as well as Arnie, Van Damme or Bruce Willis in this non-stop ride that's as high-energy as anything that's come down the pike in a while. Davis plays Samantha Cain, an average housewife and schoolteacher who just happens to have a large eight-year gap in her memory. Samantha's an amnesiac and needs to know her true identity in a hurry when she's inexplicably marked for death. Samuel L. Jackson plays a two-bit detective who helps Samantha unearth her persona as Charly Baltimore, a top-secret government agent, just in time to tackle a conspiracy headed up by a seemingly invincible villain (Craig Bierko). Jackson is very funny and the perfect sidekick to the tough-as-nails Charly. **[VVVV]**

SLEEPERS Based on the best-selling autobiographical novel from

Lorenzo Carcaterra, *Sleepers* was plagued from the start by doubts as to the story's authenticity. Hey, why let facts get in the way of a good story? Whether all the details are accurate or not is debatable, but one thing's for certain: director Barry Levinson (*Disclosure*) delivers a drama of friendship and revenge that slaps the audience awake and holds on for the entire two-and-a-half hours. It's the story of four boys from New York's Hell's Kitchen during the late '60s whose lives are permanently damaged when a prank that goes too far means a lengthy stay in reform school. The young actors are impressive—and they have to be, to satisfy an audience awaiting the appearance of high-priced talent. The four friends are sent to the Wilkinson Reformatory, where they're tortured and sexually abused by a sadistic guard (Kevin Bacon). These are chilling, heart-breaking scenes. The four vow never to speak of their stay until 13 years later, when two of them are on trial for murdering their former tormentor. Over an hour into *Sleepers*, Brad Pitt appears as the now-grown Michael, an assistant D.A. with a plan to beat the charge by taking the case for the prosecution. Jason Patric (*Rush*, *Geronimo*) plays the grown "Shakes"; he narrates the film and helps Michael put together a

plan of revenge. A local mob figure (Vittorio Gassman) lends his support, hiring an alcoholic defense attorney (Dustin Hoffman) and help is sought from an old friend and priest (Robert De Niro). *Sleepers* is an edgy story of four friends who take care of each other by dispensing justice from the streets of Hell's Kitchen. The neighborhood and its characters play an important role in setting the tone of the film. Director Levinson avoids the usual plot contrivances and, quite simply, *Sleepers* is a well-directed, well-told and above all well-acted story from the young actors all the way up to the big name stars. **[VVVV]**

VUE Ratings

O = Awful
V = Bad
W = Poor
WW = Good
WWW = Very Good
VVVV = Excellent

Todd James hosts "A Minute at the Movies," heard daily at 6:25 a.m., 9:25 p.m. and 5:50 p.m. on K-92. Also catch Todd on TV News Fridays at 10 p.m.

CINEPLEX ODEON CINEMAS

TALKING MOVIE LISTINGS 444-5468

CINEMA GUIDE

SHOWTIMES: Friday October 25 - October 31, 1996

EATON CENTRE CINEMAS

2nd, Fl. Phone 411-8111 or 412-1022

THE FIRST WIVES CLUB PG
Daily 2:00, 7:00, 9:15 PM
Mat. Sat/Sun 4:10 PM
No 7 PM show Oct 30
THE LONG KISS GOODNIGHT M
Daily 2:10, 7:15, 9:45 PM
Mat. Sat/Sun 4:35 PM
No 7:15 PM show Oct 30

THE GHOST AND THE DARKNESS PG
Daily 2:40, 7:35, 9:50 PM
Mat. Sat/Sun 4:50 PM
Violent scenes
THE THING YOU DO PG
Daily 2:30, 7:15, 9:30 PM
Mat. Sat/Sun 4:45 PM

BOUND R
Daily 7:10, 9:35 PM
HIGH SCHOOL HIGH M
Daily 2:30, 7:30, 9:50 PM; Mat. Sat/Sun 4:25 PM
MICHAEL COLLINS M
Daily 2:10, 7:05, 9:40 PM. VIOLENT SCENES AND COARSE LANGUAGE
SECRETS AND LIES M
FRIDAY/TUES. 2:00, 6:45, 9:30 PM, SUN/MON/WED/THU 2:00, 8:00 PM

THE ASSOCIATE PG
Daily 2:20, 7:25, 9:40 PM; Mat. Sat/Sun 4:40 PM
P4 Suggestive scenes
DEAR GOD PG
Special sneak preview SAT, Oct. 26 at 7:00 PM ONLY
TO GILLIAN ON HER 37TH BIRTHDAY M
Daily 2:15, 7:20, 9:25 PM; Mat. Sat/Sun 4:20 PM

WEST MALL 8

Phone 411-8111 or 412-1022

FLY AWAY HOME PG
Daily 2:30, 6:45 PM; Mat. Sat/Sun 4:45 PM
THE THING YOU DO PG
Daily 2:30, 7:10, 9:20, 11:30 PM
Mat. Sat/Sun 4:30 PM
THE LONG KISS GOODNIGHT M
Daily 7:00, 9:25 PM; Mat. Sat/Sun 4:20 PM

THE CHAMBER M
Daily 9:00 PM
Violent scenes
2 DAYS IN THE VALLEY R
Daily 9:50 PM
GET ON THE BUS M
Daily 2:00, Mat. Sat/Sun 4:25 PM
GLIMMER MAN M
Daily 2:30, 7:15, 9:50 PM; Mat. Sat/Sun 4:45 PM

THINNER M
Daily 7:30, 9:40; Mat. Sat/Sun 2:30 PM
Not suitable for pre-teens
THE CHAMBER M
Daily 7:00, 9:10 PM; Mat. Sat/Sun 2:30 PM
TWO DAYS IN THE VALLEY R
Daily 7:20, 9:30 PM; Mat. Sat/Sun 2:20 PM

WHITEMUD CROSSING

4211-106 Street • 436-3090

FLY AWAY HOME PG
Daily 7:15 PM
Mat. Sat/Sun 2:35 PM
THE THING YOU DO PG
Daily 7:20, 9:30 PM; Mat. Sat/Sun 2:20 PM
THE LONG KISS GOODNIGHT M
Daily 7:10, 9:40 PM; Mat. Sat/Sun 2:10 PM

Extremely violent scenes
THE CHAMBER M
Daily 7:30, 9:50 PM; Mat. Sat/Sun 2:15 PM
Violent scenes
GET ON THE BUS M
Daily 9:20 PM
TO GILLIAN ON HER 37TH BIRTHDAY M
Daily 7:00, 9:10 PM; Mat. Sat/Sun 2:00 PM
HIGH SCHOOL HIGH M
Daily 7:40, 10:00 PM; Mat. Sat/Sun 2:30 PM

WESTMOUNT 4

111 Ave. & Grand Trunk • 452-7343

THAT THING YOU DO PG
Daily 9:25 PM
LONG KISS GOODNIGHT M
Daily 7:00 PM; Mat. Sat/Sun 2:00 PM
Brutal violence and coarse language
THE CHAMBER M
Daily 9:45 PM; Violent scenes
MIGHTY DUCKS 3 G
Daily 7:15 PM; Mat. Sat/Sun 2:20 PM
HIGH SCHOOL HIGH M
Daily 7:10, 9:10 PM; Mat. Sat/Sun 2:30 PM
GHOST AND THE DARKNESS PG
Daily 7:20, 9:35 PM; Mat. Sat/Sun 2:10 PM

Presented in DTS-Digital Theatre Stereo
Violent scenes
VILLAGE TREE MAIL ANY \$6.75
Germans Ind. & S. Albert by: S. Albert • 459-1212 • \$3.50 TUESDAY

PHENOMENON PG
Daily 7:20, 9:40 PM; Mat. Sat/Sun 2:30 PM
JACK PG
Daily 7:05, 9:25 PM; Mat. Sat/Sun 2:10 PM
FLY AWAY HOME PG
Daily 7:15 PM; Mat. Sat/Sun 2:15 PM
THE FIRST WIVES CLUB PG
Daily 7:10, 9:20 PM; Mat. Sat/Sun 2:10 PM
THAT THING YOU DO PG
Daily 7:10, 9:35 PM; Mat. Sat/Sun 2:15 PM

D3 - THE MIGHTY DUCKS G
Daily 7:00, 9:10 PM; Mat. Sat/Sun 2:00 PM
GHOST AND THE DARKNESS PG
Daily 7:20, 9:45 PM; Mat. Sat/Sun 2:05 PM
LONG KISS GOODNIGHT M
Daily 7:00, 9:40 PM; Mat. Sat/Sun 2:20 PM
Brutal violence and coarse language
BULLETPROOF M
FRIDAY/TUE. 6:45, 9:30, SUN/MON/WED/THU 8:00 PM; Mat. Sat/Sun 2:00 PM

Disturbing scenes, not suitable for pre-teens
THINNER M
Daily 7:30, 9:20 PM; Mat. Sat/Sun 2:30 PM
Extremely violent scenes
HIGH SCHOOL HIGH M
Daily 7:30, 9:45 PM; Mat. Sat/Sun 2:30 PM
GET ON THE BUS M
Daily 9:30 PM
2 DAYS IN THE VALLEY R
Daily 7:25, 9:50 PM; Mat. Sat/Sun 2:25 PM

CINEMAS 4 ANY \$7.25
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OPEN FOR MATINEES AT 1:30 PM
• NIGHTLY 6:15 PM
• **THE NUTTY PROFESSOR** M
Daily 7:00, 9:20 PM; Mat. Sat/Sun 2:40 PM
• **THE ROCK** M
Daily 9:10 PM
• Violent scenes and coarse language
• **HUNCHBACK OF NOTRE DAME** PG
Daily 6:40 PM; Mat. Sat/Sun 2:30 PM
• **BULLETPROOF** M
Daily 7:20, 9:55 PM; Mat. Sat/Sun 2:50 PM
• Coarse language and violent scenes
• **ESCAPE FROM L.A.** M
Daily 7:10, 9:45 PM; Mat. Sat/Sun 2:10 PM
• Not suitable for pre-teens
• **INDEPENDENCE DAY** PG
Daily 6:30, 6:50, 9:15, 9:35 PM; Mat. Sat/Sun 2:00, 2:20 PM
• Not suitable for young children

PRINCESS THEATRE
10337-82 AVENUE

THURSDAY, OCTOBER 24
CELESTIAL CLOCKWORK (TBA) 7:00 PM
HARD CORE LOGO (TBA) 9:00 PM

FRIDAY, OCTOBER 25
ALL THINGS FAIR (R) 7:00 PM
CELESTIAL CLOCKWORK (TBA) 9:30 PM
NOSFERATU: THE VAMPIRE (M) 11:30 PM

SATURDAY, OCTOBER 26
DRACULA (PG) All the... \$1.50
CELESTIAL CLOCKWORK (TBA) 1:30 PM
ALL THINGS FAIR (R) 7:00 PM
CELESTIAL CLOCKWORK (TBA) 9:00 PM

SUNDAY, OCTOBER 27
DELICATESSEN (M) 5:00 PM
ALL THINGS FAIR (R) 7:00 PM
CELESTIAL CLOCKWORK (TBA) 9:30 PM

MONDAY, OCTOBER 28
CELESTIAL CLOCKWORK (TBA) 7:00 PM
ALL THINGS FAIR (R) 9:00 PM

TUESDAY, OCTOBER 29
PARTY GIRL (M) 7:00 PM
CELESTIAL CLOCKWORK (TBA) 9:00 PM

WEDNESDAY, OCTOBER 30
THE KINGDOM (M) 7:00 PM

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FLY AWAY HOME PG
Daily 7:10 PM; Mat. Sat/Sun 2:10 PM
GET ON THE BUS M
Daily 9:20 PM
THINNER M
Daily 7:30, 9:40; Mat. Sat/Sun 2:30 PM
Not suitable for pre-teens
THE CHAMBER M
Daily 7:00, 9:10 PM; Mat. Sat/Sun 2:30 PM
TWO DAYS IN THE VALLEY R
Daily 7:20, 9:30 PM; Mat. Sat/Sun 2:20 PM

WHITEMUD CROSSING
4211-106 Street • 436-3090

FLY AWAY HOME PG
Daily 7:15 PM
Mat. Sat/Sun 2:35 PM
THE THING YOU DO PG
Daily 7:20, 9:30 PM; Mat. Sat/Sun 2:20 PM
THE LONG KISS GOODNIGHT M
Daily 7:10, 9:40 PM; Mat. Sat/Sun 2:10 PM

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OPEN FOR MATINEES AT 1:30 PM
• NIGHTLY 6:15 PM
• **THE NUTTY PROFESSOR** M
Daily 7:00, 9:20 PM; Mat. Sat/Sun 2:40 PM
• **THE ROCK** M
Daily 9:10 PM
• Violent scenes and coarse language
• **HUNCHBACK OF NOTRE DAME** PG
Daily 6:40 PM; Mat. Sat/Sun 2:30 PM
• **BULLETPROOF** M
Daily 7:20, 9:55 PM; Mat. Sat/Sun 2:50 PM
• Coarse language and violent scenes
• **ESCAPE FROM L.A.** M
Daily 7:10, 9:45 PM; Mat. Sat/Sun 2:10 PM
• Not suitable for pre-teens
• **INDEPENDENCE DAY** PG
Daily 6:30, 6:50, 9:15, 9:35 PM; Mat. Sat/Sun 2:00, 2:20 PM
• Not suitable for young children

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ALTERNATIVE

DIMWOODS

SUB, U of A,
492-8522

SAT 26: the Mahones

PEOPLES

10620-82 Avenue,
433-9411

THU 24: Molly's Reach, 1000 Mona Lisas,

Smoothen

FRI 25: Angry White Mob

SAT 26: U of A Halloween Bash

NEBAN

10551-82 Avenue,
433-3600

FRI 25: M.C. Mario

SAT 26: Daygo Abortions, Mung &

Drexells Eye, all ages

THU 31: Club MalibOO, Masquerade ball

FRI 1: Huevos Rancheros, CD Release

party, Phonocomb

THE REV

10030-102 Street,
423-7820

THU 24: Welcome, Mrs. Torrence

TUE 29: The Tea Party

THU 31: Monster Mash

ROOM AT THE TOP

SUB, U of A, 492-2153

SAT 26: Rob Taylor Band, 16 Daze

BLUES & ROOTS

BLUES ON WHYTE

10329-82 Avenue, 439-5058

every SAT: Blues Jam

SUN 27: Battle of the Bands with

Downtown Butah Blues Band and

the Hit Men

THU 24-SAT 26: Ray Lemelin

TUE 29-WED 30: Brian Greg

THU 31-SAT 2: Bent Harbour

SUN 3: Battle of the Bands with

Lightning Strikes Twice and Reckless Angels

CITY MEDIA CLUB

6005-103 Street, 433-5183

THU 24: Folk Open Stage

FRI 25: Clive Gregson

SAT 26: Lisa Blauer-CD Release Party

FRI 1: Sophie & the Shufflehounds

CLUB CAN

11948-127 Avenue, 451-1498

FRI 25-SAT 26: Next Exit

CORR'S

10407-82 Avenue, 433-1969

every SUN: Acoustic Open Stage with

Toni-Rae & Dave Wright

DETRO

8111-105 Street, 439-3388

every MON: Open Jam with the V.U.'s

FULL MOON FOLK CLUB

Bonnie Doon Hall, 9240-93 Street, 438-6410

SAT 26: Seanechie

GASOLINE ALLEY

10993-124 Street, 448-0181

FRI 25-SAT 26: Sophie & the Shufflehounds

KNUFFER

10957-124 Street, 453-1769

SAT 26: the Mavens

SUN 27: the Robert Walsh Band

SAT 2: Dangerous Guise

SUN 3: Lester Quizzau

LA KARAOKE

10238-104 St, 424-5334

FRI 25-SAT 26: Los Caminantes

FRI 1-SAT 2: America Rosa

HORIZON STAGE

1001 Calahoo Rd, Spruce Grove, 962-8995

SAT 2: Charlotte Diamond

H2O LOUNGE

10044-82 Avenue, 433-5794

every SUN: Jam with Kris Craig &

the Dang Hummers

MISTY MOUNTAIN

104588-82 Avenue, 433-3512

every MON: Open Stage

OASIS

11725B Jasper Avenue, 488-0235

every THU: the Gather Ring Band

THU 24: the Hotheads

THU 31: Uptown Shuffle

ROBERTSON-WESLEY CHURCH

10209-123 Street, 483-5113

FRI 25: Prairie Cats-Benefit Concert

SANIERA'S

10158-97 Avenue, River Valley, 421-8904

every WED: Folk Open Stage

SECOND CUP ON JASPER

11210 Jasper Avenue, 421-4480

every THU: Folk Open Stage

SAT 26: Brett Miles Duo

SAT 2: Rob Taylor

SECOND CUP ON WHYTE

10402-82 Avenue, 439-8097

TUE 29: Rob Taylor

SIDETRACK CAFE

10333-112 Street, 421-1326

THU 24: Crystal Plamondon

FRI 25: Jacksoul, Big Juice Band

SAT 26: Mike Plume and his Band,

Marshall Tully

MON 28: Urban Steez

TUE 29: Big Rude Jake

WED 30: Catfish Troubadours,

Rock Bottom

THU 31-FRI 1: Lester Quizzau, the Piemy

SAT 2: The Craft

STONE AGE

103 Street & 81 Avenue, 488-8180

every TUE: Square Dog Jam Night

SUB AFTERNOON CONCERTS

SUB, U of A, 492-8522

THU 24: Chris Smith

UNCLE GLENN'S EATERY & SPORTS PUB

7666-156 St

FRI 25-SAT 26: Darryl Barr &

Blair Kennedy

FRI 1-SAT 2: JJ Bond

WYDOWN FOLK CLUB

Parish Hall, 12116-102 Avenue, 488-6649

FRI 25: Open Stage

COUNTRY

BILLY BOB'S

Continental Inn, 16625 Stony Plain Rd, 484-7751

THU 24-SAT 26: Dylan

MON 28-SAT 2: Gene Friske

COOK COUNTY

8010-103 Street, 432-2665

THU 24-SAT 26: Twango Bango

WED 30-SAT 2: Scott Springfield

DIAMOND'S PUB

Cromdale Hotel, 8115-118 Ave, 477-3565

THU 24-SAT 26: Toad's Wild Ride

THU 31-SAT 2: Nightwing

FIDDLE'S BOOST

8906-99 Street, 461-1358

every MON: Country Classic

Open Stage & Jam

every WED: Bluegrass Jam Session

every THU: Old Time Fiddle Jam Session

SAT 26: Old Time Dancel, Leftovers

HORIZON STAGE

1001 Calahoo Road, 962-8995

FRI 25: Brent McAthey

SUN 27: Farmer's Daughter

LOST COUNTRY PUB

23 Atkins Drive, St. Albert, 460-9100

FRI 25-SAT 26: Duane Cannon

MUSTANG SALOON

16648-109 Avenue, 444-7474

THU 24-SUN 27: Shameless

TUE 29-SUN 3: Ken McCoy

SANDS MOTON INN

12340 Fort Road, 474-5476

every FRI-SAT: Second Chance Band

every SUN: Jam

WILD HORSE SALOON

Continental Inn, 16625 Stony Plain Rd, 484-7751

THU 24-SAT 26: Gene Friske

MON 28-SAT 2: Lorilee Brooks

WILD WEST

12912-50 Street, 476-3388

every SAT aft: Jam

THU 24-SAT 26: Sharp Shooter

MON 28-SAT 2: Common Ground

POP & ROCK

BLACK DOG

10425-82 Avenue, 439-1082

SAT 26 aft: Erin Riches & Mike O'Connell

BOILER WEST

15120 Stony Plain Road, 484-6589

THU 31-FRI 1: Thin Ice

COLISEUM

451-8000

THU 24: Neil Young & Crazy Horse, Moist,

Pete Droge & the Sinners

FRANKIE V'S

3046-106 Street, 437-1887

FRI 25-SAT 26: Color Blind

GASOLINE ALLEY

10993-124 Street, 448-0181

FRI 25-SAT 26: Sophie & the Shufflehounds

THE HIGHLAND CLUB

200-8930 Jasper Ave, 426-7233

SAST 26: Xil th House, Fat Man's Belly

HOUSE ON 124 ST

10942-124 St, 447-5965

FRI 25: Tom Sterling's Flashback Review

THE M' 166Y'S

10620-82 Avenue, 433-9411

every WED: Ultimate Jam Sessions

THU 24-SAT 26: 100 Watt Bulb

KINGSKNIGHT PUB

9221-34 Ave, 433-2599

every THU Sled Dog, Classic Rock

FRI 25-SAT 26: This Just In, Gord Strenke

FRI 1-SAT 2: Hellrazors

MCCORMICK'S

3975 Calgary Trail South, 438-8833

FRI 25-SAT 26: Something So Right

MICKY TIRMS

10511A-82 Avenue, 439-9852

SUN 27: Everet La Roi, Open Stage

WED 30: Brewtals

SUN 3: Chris Smith, Open Stage

POWER ROCK

127 Avenue & 82 Street

FRI 25-SAT 26: KGB

RAVEN PUB

8232-103 Street, 436-1569

FRI 25-SAT 26: Cory Danyluk

RED'S

WEM, 481-6420

every THU-SUN: Red's Rebels

KARAOKE

BEAUJOLAIS LOUNGE

5017-50 Street, 929-5515
every THU: Karaoke

BLUE QUILL

326 Saddleback Road, 434-3124
every SAT: Karaoke

BOILER WEST

15120 Stony Plain Road, 484-6589
every SUN: \$1000 Karaoke Contest

COLUMBUS

8937-82 Avenue, 466-4332
every FRI: Karaoke

CROWN & DEWEY

NEIGHBORHOOD INN
13103-Fort Road, 478-2791
every TUE: Karaoke

GAJ PUMP

114 Street & 102 Avenue, 488-4843
every TUE-WED: Goofy Gord & Pretty
Pauline's Karoke Show

HID PUN

10044-82 Avenue, 433-5794
every SUN & TUE: Karaoke

LIBERTY LOUNGE

5104-93 Street, 434-4484
every SAT: Karaoke

NIRKU INN

1103-3 Street, 955-7744
every WED: Karaoke

OLIVE'S

9945-50 Street, 466-3232
every MON & THU: Karaoke

PIC-N-WHISTLE

9912-82 Avenue, 432-0188
every WED: Karaoke

REAL DOWN HOME PUB

9227-111 Avenue, 448-0441
every WED: Karaoke

WINDMILL

101 Millbourne Mall, 462-6515
every SUN: Karaoke

LIVE COMEDY

ANDRETTA'S

Albert's, Sherwood Park Mall, 467-0808
FRI 25-SAT 26: Wayne Lee-Hypnotist

THE TUBS

Bourbon Street, WEM, 481-YUKS
THU 24-FRI 25: Kenny Robinson, Kerry
Unger, Scott Harris

CLUB NIGHTS

BREWSTER'S

11620-104 Avenue, 482-4677
SAT 26: Halloween Benefit Bash

GOIT TO EDEN

2nd Floor, 10111-124 Street, 493-0068
every FRI: Nicky & Split Milk

ICE N' ICEY'S

10620-82 Avenue, 433-9411
every THU: Student's Night
THU 24-SAT 26: 100 Watt Bulb

JOE SPORTS BAR

15327-97 Street, 476-6474
every WED: NHL Night with the Bear

PEOPLES

10620-82 Avenue, 433-9411
every TUE: Altar Nation
every WED: Retro 80's Night
every THU: LSD Thursdays
every FRI: Altered States
THU 24: Molly's Reach, 1000 Mona Liss,
Smoother
SAT 26: U of A Phys Ed Halloween Bash

PUBLIC DOMAIN

10167-112 Street, 423-7860
every TUE: Trashateria with DJ King Flux
Alpha and Squirrelly B
every WED-SAT: DJ Dragon

RED'S

WEM, 481-6420
every MON-WED: Kenny K's Sounds of
the Past & Present

SENIOR FROG'S

11811 Jasper Avenue, 488-4330
every WED: DJ 'Shotgun' Shaun Evans
every THU-SAT: DJ BJ

SHAKESPEAR'S

10306-112 Street, Upstairs, 429-7234
every MON-FRI: the Women's Club

CLASSICAL

ALBERTA BAROQUE

ENSEMBLE
Robertson-Wesley Church,
10209-123 Street,
467-6531
SUN 27: Concert Royale
ALBERTA COLLEGE
CONSERVATORY
10050 Macdonald Drive,
425-7401
SUN 20: Iren Bartok-Soprano and
Sylvia Shaddick-Taylor-piano
THU 24: Jon Kimura Parker-Masterclasses

Highlights

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

OCT 24 THU

BROWNIES, BOOKS, AND GHOSTS
Andrey's Books, 10702 Jasper Avenue,
423-3487

Three Blondes and a Brownie present
their latest cookbook
Time: 5:00-7:30pm
Barbara Smith presents More Ghost
Stories of Alberta
Time: 7:30pm
Admission is free

JON KIMURA PARKER-PIANIST

Muttart Hall, Alberta College,
10050 Macdonald Drive, 425-7401
Two masterclasses and a mini-recital
Time: Masterclasses: 1:30pm, Masterclass
and recital 5:00pm
Tix: \$10

WEIL YOUNG AND CRAZY HORSE

IN CONCERT
Calgary, AB-WEBB
With guests Moist and Pete Drodge and
the Sinners
Time: 7:00pm; Tix: \$32.50-37.50

OCT 25 FRI

THE ALBERTA BALLET PRESENTS
ECHOING TRUMPETS
AND OTHER WORKS
Jubilee Auditorium, 11455-87 Avenue,
451-8000

Also featuring a world premiere by the
Ballet's own Ali Pourfarrokhi
Time: 8:00pm; Tix: \$13.75-\$46.50

BRENT MCATHEY IN CONCERT

Horizon Stage, 1001 Calahoo Road,
Spruce Grove, 962-8995
Alberta country music artist
Time: 7:30pm; Tix: adult \$16.50, student/
senior/child \$14.50

PRIMAIRE CATS IN CONCERT

Robertson-Wesley Church,
10209-123 Street, 483-5113
An evening of Celtic music benefitting the
Somalia Refugee Fund and Community
Outreach Resources
Time: 7:30pm; Tix: adult \$10, student/
senior \$8, kids under 12 are free

OCT 26 SAT

10TH ANNUAL EDMONTON

WOMAN'S SHOW
Northland's Agricom
Hundreds of displays
Time: 10:00am-6:00pm;
Tix: \$8

THE ALBERTA BALLET PRESENTS

ECHOING TRUMPETS
AND OTHER WORKS
Jubilee Auditorium,
11455-87 Avenue,
451-8000
Also featuring a world premiere by the
Ballet's own Ali Pourfarrokhi
Time: 8:00pm;
Tix: \$13.75-\$46.50

EDMONTON COMPOSER'S

NEW MUSIC FESTIVAL
Muttart Hall, Alberta College,
434-4521
SAT 2: The Exploding Piano of
New York's Kathleen Supove
SUN 3: Saint Crispin's Chamber Ensemble
& the Hammerhead Consort
EDMONTON SYMPHONY ORCHESTRA
Jubilee Auditorium,
428-1414
TUE 29: Pops on the Edge-Ashley MacIsaac
FRI 1-SAT 2: Magnificent Master Series

THE FULL MOON FOLK CLUB

PRESENTS SENACHU
BonnieDoon Hall, 9240-93 St, 438-6410
Alberta Celtic band
Time: 8:00pm
Tix: advance \$12, at the door \$14

OCT 27 SUN

10TH ANNUAL EDMONTON

WOMAN'S SHOW
Northland's Agricom
Hundreds of displays
Time: 10:00am-5:00pm; Tix: \$8
ALBERTA BAROQUE ENSEMBLE
PRESENTS EDMONTON ROYALE
Robertson-Wesley Church,
10209-123 Street, 467-6531

Featuring flute soloist Elizabeth Koch and
harpichord soloist Hank Knox
Time: 3:00 & 7:30pm

FARMER'S DAUGHTER IN CONCERT

Horizon Stage, 1001 Calahoo Road,
Spruce Grove, 962-8995
Canadian country trio
Time: 7:30 pm; Tix: \$21
MR DRESS-UP LIVE
Jubilee Auditorium, 11455-87 Avenue,
451-8000

Who doesn't love this guy!
Time: 1:00 am, 1:30 pm; Tix: \$6.50-10.50

OCT 28 MON

REEL 2 REAL IN CONCERT

Thunderdome, 9940 Argyle Road,
432-2046
They like to move it. With guest Max-A-
Million
Time: doors at 6:00pm
Tix: advance \$9.95, at the door \$14.95

OCT 29 TUE

THE EDMONTON SYMPHONY ORCHESTRA
PRESENTS ASHLEY MACISAAC
Jubilee Auditorium, 11455-87 Avenue,
451-8000

Cape Breton fiddling sensation with guest
Juno winner John McDermott
Time: 8:00pm; Tix: SOLD OUT

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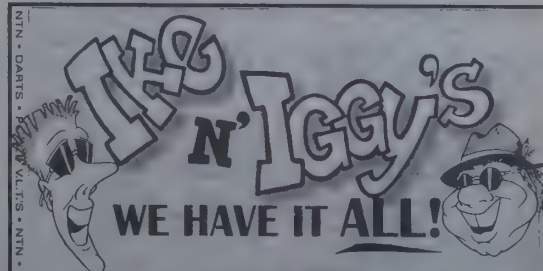
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Come down and see what you get for \$10.50
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NO COVER CHARGE

3 FOR 5 TOUR
24 MOLLY'S REACH
THURSDAY
WITH SPECIAL GUESTS
1000 MONA LISSAS plus SMOOTHER

26 SATURDAY
U OF A PHYS. ED.
HALLOWEEN BASH
DRINK SPECIALS
\$1.25 Micro & Bottled Beer
\$1.30 to 11:30 pm
\$6.50 w/gal of draft all night
Tix: \$10 at the door, \$15 at the bar

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29 SEDUCTION OF INNOCENCE
TUESDAY
FASHION SHOW
Tickets available at Sanctuary, Muttart Hall, Whyte & Peoples Nightclub

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ALTAR-NATION
The Best in Gothic &
Industrial Darkwave Music
Every WEDNESDAY
RETRO 80S NIGHT
\$1.50 in bars and
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Every FRIDAY
ALTERED STATES
THE BEST IN
ALTERNATIVE MUSIC



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AND THE WATERBIRDS

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GALLERIES — SHOWS OPENING

BEARCLAW

10403-124 St. 482-1204

VARIATIONS: Recent works by Jose Ventura. Oct. 26-Nov. 7. Opening reception, artist in attendance. SAT, Oct. 26, 2-4 PM.

CAMEO CRAFT SHOW AND SALE

Edmonton Convention Centre

Everything made by hand. Nov. 6-Nov. 10.

CELEBRATION OF WOMEN IN THE ARTS

Room 206, North Power Plant, U of A Campus, 424-0287

AUCTION: A fundraising extravaganza to support Alberta's women artists working in the arts. SUN, Nov. 17, 2 PM.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq. 422-6223

JUST PICTURE IT: Exhibition tour—storytelling session. SUN, Oct. 27, 2-4 PM.

FAR GALLERY

U of A, Fine Arts Bldg, 112 St. 89 Ave. 492-2081
PRINT STUDY CENTRE EXHIBITION: Works in the University's renowned print collection. Oct. 29-Nov. 26.

THE FRONT

42312 Jasper Ave. 488-2952

Clay sculpture by Neil Renteil; paintings by Lynn Malin. Oct. 25-Nov. 6.

BERNARDI GALLERY

208 Empire Bldg, 10080 Jasper Ave. 429-5066

FALL SHOW '96: Works by David Bolduc, Barbara Ballache, Marica Perkins, Phil Mann et al. Gallery open 11-5 WED & SAT and by appointment. Oct. 26-Nov. 16. Opening reception SAT, Oct. 26, 12-4 PM.

HARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St. 426-4180

Pamela Williams, photographs of cemetery sculpture; Holly Newman, installations of assembled objects from the natural world and urban environment. Oct. 31-Nov. 31.

KATHLEEN LAVERY GALLERY

10411-124 St.

488-3619
PROCESS: Solo exhibition. Floral, landscape and figure: paintings and drawings by Yuriko Kitamura. Oct. 26-Nov. 20. Opening reception, artist in attendance. SAT, Oct. 26, 1-4 PM.

NATALIA'S GALLERY

11013-87 Ave. 433-2632

THIS IS IT BED AND BREAKFAST: Water colors and oils; Stained glass. SUN Nov 17, 1-5PM; MON Nov 18, 1-8 PM.

UPPERHAWES

5411-51 St. Stony Plain, 963-2777

Water colors: Al JR Desiree Burford and Lynn Malin; acrylic by Barbara Atkins. Oct. 31-Nov. 26.

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave. St. Albert, 460-4310

MASQUE 'R AID: Fundraiser. A display of masks to be auctioned Nov. 2. Auction and Halloween party SAT, Nov. 2, 9 PM. Special Mask-Making Workshop at gallery on SAT, Oct. 26, 1030 am-3 PM.

SPECIAL-T-GALLERY

284 Saddleback Rd. 437-1192

MIXED PALETTE: Selected members of the Federation of Canadian Artists Society, Nov. 1-13.

STRATHCONA PLACE CENTRE

10831 University Ave. 433-5807

EXHIBITION AND SALE OF POST EXHIBITORS: Mixed media show. Until Nov. 22. Opening Oct. 30, 6:30-9:00 PM.

VANDERLUGHE

10344-134 St. 452-0286

Wax encaustic paintings by Kathleen Duncan. Oct. 25-Nov. 12.

WEST END

12308 Jasper Ave. 488-4892

PAINTINGS OF THE YUKON: By Bill Duma, RCA. Oct. 26-Nov. 9. Opening reception, artist in attendance. SAT Oct. 26, 1-4 PM.

ART GALLERIES

ALBERTA CRAFT COUNCIL

10106-124 St. 488-6611

FURNITURE SHOW: Until Oct. 26.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq. 422-6223

NEW PERMANENT COLLECTION EXHIBITION SPACES: Ongoing.

CHILDREN'S GALLERY, ART AT WORK: A hands-on gallery space. Until Jan. 5.

FIGURES IN THE LANDSCAPE: The art of 19th century painter Robert Reginald Whale. Until Nov. 10.

STEPHEN LUVICK: CALCUTTA: Contemporary photographs focusing on six trips made to India. Until Nov. 17.

HISTORICAL ART FROM THE AFA COLLECTION: Historical artworks in celebration of the 50th anniversary of the Cultural Development Act. Until Nov. 17.

Margaret Brine Gallery, 2 Sir Winston Churchill Sq. 422-6223

WHAT'S NEW FALL '96: Introducing new artists, featuring works by Nina Chebry, wood sculpture by Tomie Gallie, landscape paintings by Phyllis Nannings, prints by Tadeusz Warszynski. Until Nov. 23.

THE FRINGE GALLERY

Paint Spot, BSMT, 10516 Whyte Ave. 432-0240

CHANGING TIDES: Paintings by John Maywood, images of natural cycles and recurring labors. Until Oct. 31.

HARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St. 426-4180

STEVE DIXON/TOM GALE: Prints by Steve Dixon and landscape paintings by Tom Gale. Until Oct. 26.

LATITUDE 53

10137-104 St. 423-5353

SITE MARKERS: THREE CONTEMPORARY ALBERTA ARTISTS: Installations by Iynal Osborne, Peter von Tiesenhausen, Trevor Mercer. Until Nov. 23.

LITTLE CHURCH GALLERY

455 King St. Spruce Grove, 962-0664

SONGUES SUSTAINED: Monotype prints by Sophia Podryhula-Shaw. Until Oct. 25.

NEVELL GALLERY

4 of A Hospital, 8440-112 St. 492-4211

IMAGES OF HOPE: Contemporary photographs from the Donna Cipin Collection. Until Oct. 31.

UPPERHAWES

5411-51 St. Stony Plain, 963-2777

Via Finners, watercolors; Rae Hunter, basketry; Jean Pich, pastel pencils. 'til Oct. 29.

SHAP-PRINT GALLERY

10137-104, Latitude 53, 423-1492

LYNDAL OSBORNE: Until Nov. 23.

TWO GUYS WITH TIRES

10554-82 Ave. 2nd Fl. 448-7273

RANDAL KAY: A National Treasure.

ANOSA

9A, Edmonton Centre, lower level, 426-4520

New works from Ryan Whyte and Ann Korzeum. Twin Panel Project: Sharon Crawford carving on site.

ARTISTICALLY SPEAKING ART STUDIO

Callingtonwood Sq. 6717-177 St. 487-6559

Paintings and sculptures by Jean Birnie.

THE ARTISTS MARKET PLACE

Westmount Shopping Centre, 111 Ave. Groat Rd. 908-0320

NATIVE IMAGES: Terry Lusty. Oct. 26-Nov. 1.

HUTCHINSON

10114-123 St. 482-2854

LOCATIONS/DISLOCATIONS: Paintings exploring the experiences and impact of immigration. Saskatoon painter Margaret Vanderhaeghe. Until Oct. 30.

CAFE PARADISO

10334-108 St.

Summer Lillies, Linda Ould; Freedom Rocks, Jill Hiscow. Until end Oct.

CAFE SOLITI

10360 Whyte Ave. 438-4848

ILLUMINATIONS: Photography of Fred Sorfi, paintings by Normand Fontaine. 'til end Oct.

BOUSLAE UTILL

10332-124 St. 488-4445

ROBERT LEMAY—NEW WORK: New paintings. Until Nov. 2.

EAGLE ONE GALLERY

202, 9644-54 Ave. 435-6078

Dianne Moore, Gladys Buckingham. Thru Oct.

EDMONTON CONTEMPORARY ARTISTS' SOCIETY

Arts Barns, Multipurpose Space, 10330-83 Ave

Featuring thirty-two of Western Canada's painters and sculptors. Until Nov. 2.

ELECTRON DESIGN STUDIO

12419 Stony Plain Road. 482-1402

BLACK COTTON PROFILES: Dawna Day Harnish, wall quilts, duvet covers. Until Nov. 2.

PETER GALLERY

Library, 7, Sir Winston Churchill Sq. 496-7000

REVERIES: Mixed media exhibit. Until Oct. 31.

GALERIE WOLTJEN

http://www.woltjenart.ca

Exhibit on the Internets World Wide Web.

INK GALLERY

10624-82 Ave. 433-6834

Recent water colors by John Lyon. Until Oct. 25.

INDIGENOUS PRINT AND PAPERWORKS

12214 Jasper Ave. 452-2208

END GRAIN: Wood engraving plates editioned for the book End Grain. Thru Oct.

KAMPF GALLERY

7510-82 Ave. 944-9497

Photographs and prints by various artists. New postcards by Willie Wong.

KAMENKA GALLERY

9939-170 St. 413-8362

Original artworks and prints by local and international artists.

MAHIFESTO

10043-102 St. 423-7901

EDMUND HAAKSONEN: An exploration of the classical male form
DERICK UPINSKI: Retrospective and new works of an emerging local artist. Thru Oct.

TREASURE BARREL

8216-104 St. 439-9372

Unique photo's of stars and the eclipse of the moon. Until Nov. 1.

METACOSMOS HEALTH CENTRE

16940-87 Ave. 484-8811, ext 6475

HEALING LEGACIES EXHIBIT: "Nurturing the Creative as a Healing Entity". Until Dec. 5.

MOBLE CACTUS

10752-124 St. 455-9922

American Southwest original art and prints.

ORIGINAL GALLERY

Grandin Mall, 22 Sir Winston Churchill Ave. St. Albert, 458-0414

FLORAL FANTASY: Members show. Until Nov. 2.

PRISTINE PICES

201, 10324-82 Ave. 439-9026

Art by Virgil J. Tonn, reproductions. Duk-Ju-Lee. Carvings & jewellery by Alan Munro.

HOWLES & PARNHAM DESIGN GALLERY

Royal LePage Bldg, 10130-103 St. 426-4035

SIXTH ANNUAL CANADIAN GLASS SHOW: Until Dec. 24.

Gallery artists: John Freeman, Alan Myndzak, David Sieghers et al. Thru Oct.

Westin Hotel, The Carvery, 10135-100 St

Watercolors by Cindy Barrat

SELECT RESTAURANT & BAR

10180-101 St. 429-2752

INCOMMUNICADO: Paintings by David Swendsen
BODY SCAPES: Sculpture by Sharon Moore-Foster. Until end

THEATRESPORTS

Varscona Theatre, 10329-83 Ave, 448-0695

Rapid Fire Theatre, live improv, FRI's @ 11 PM

TRAVELS WITH MY AUNT

Citadel, MacLab Stage, 425-1820

Aunt Augusta arrives into the life of a bachelor and retired banker. He's pulled out of his conventional life into her life of mystery, adventure and excitement. Until Nov 3.

THE VELVET SHIRAZ

Varscona Theatre, 10329-83 Ave, 433-3399
Stewart Lemoine's mysterious new comedy. A Tempestuous Italo-American Soprano (Sheri Somerville) is the centre of a complex tangle of memories, half-truths, and deceptions. Until Nov 2.

YUK YUK'S

Bourbon Street, WEM, 481-9857
Variety Night every Wed.

SPORTS EVENTS

BASKETBALL

Butterdome, U of A Campus, 492-BEAR
SAT 26: Bears, Alumni Game

FOOTBALL

Butterdome, U of A, 492-BEAR
SAT 26: Bears vs MAN; 1:30 PM

EDMONTON OILERS

Commonwealth Stadium, 448-ESKS
SUN 27: Eskimos vs Cal, 2 PM

HOCKEY

Agricom, 471-8183
FRI 25: ICE vs Moose Jaw Warriors
SUN 27: ICE vs Brandon Wheat Kings
TUE 29: ICE vs Prince Albert Raiders
Butterdome, 492-BEAR
FRI 25: BEARS vs BC, 7:30 PM
SAT 26: BEARS vs BC, 7:30 PM

EDMONTON OILERS

Edmonton Coliseum, 451-8000
SAT 26: Oilers vs Colorado, 6 PM
WED 30: Oilers vs Phoenix, 7:30 PM
FRI 1: Oilers vs Vancouver, 7:30 PM

FASHION

PEOPLES

10620-82 Ave, 421-0028
TUE 29: Secution of Innocence

LITERARY EVENTS

AUDREYS BOOKS

10702 Jasper Avenue, 423-3487
THU 24: Spooky, True Tales of Horror
THU 24: Three Outrageous Women
Stanley A. Milner Library, Churchill Sq, 423-3487
TUE 29: Polar Attack by Richard Weber, Mikhail Malakhov

BOYLE STREET CO-OP

105 Ave-101 St
THU 7: Songs of the Street, 7 PM

MISTY MOUNTAIN MUSINGS

Misty Mountain, 104588-82 Ave, 433-3512
every SUN: Open Stage Poetry and Prose Readings

DILANDS BOOKS

10640-82 Avenue, 432-7633
FRI 25: Di Brandt-Book Launch
THU 31: Bruce Hunter-Reading
FRI 1: George Melynk-Book Launch

MODER WORKS

City Hall, City Room, 422-8243
WED 30: Merle Harris-Storyteller

MEETINGS/LECTURES

CITY PLANNING AND DEVELOPMENT

Lymburn School, 18710-72 Avenue, 496-6210
TUE 29: Development of Lymburn Neighbourhood
Renford Inn, 10620-82 Avenue, 496-6096
WED 30: Development of Whyte Avenue

GRANT MCNEAN COLLEGE

City Centre, 497-4303
SAT 26-SUN 27: Electronic Pre-press Classes

REBUILDING

988-4833
TUE 29: Rebuilding Workshop for Divorced or Separated Individuals

TOASTMASTERS

City Hall, Heritage Room, 988-8563
every WED morning: Brush up on Your Public Speaking

UNITED NATIONS DAY

City Hall, City Room, 433-4752
THU 24: President of United Nations Association of Edmonton Guy Blood

VARIETY

BOYS TOWN CAFE

10116-124 St, 488-6636
every SAT: Dances

BUDDYS PUB

10112-124 St, 488-6636

every SUN: Female Impersonators Show

EDMONTON ART GALLERY

2 Sir Winston Churchill Square, 422-6223

SUN 27: Family Programme-Just Picture It

EDMONTON QUEEN

Rafter's Landing, 424-BOAT
every MON-SUN: Dining and Dancing with the River Buoys

ENERGY AWARENESS WEEK

Windor Park Community Hall, 11840-87 Avenue, 439-1681; Champion Room, Delta Centre Suite, Eaton Centre, 439-1681
Famous Player's Theatre, Londonderry Mall, 439-1681

THU 24: Lighting Workshop

Sportchek, Londonderry Mall, 438-6732

SAT 26: Winter Bicycling Workshop
Howell-Mayhew Engineering, 15006-103 Avenue, 444-0495

SAT 26: Solar House Open House

SINETRACK CAFE

10333-112 Street, 421-1326

every SUN: Variety Night

VICTORIA COMPOSITE NIGHT SCHOOL

Eva O. Howard Theatre, 101 St, Kingsway Ave, 424-7707

SAT 2: The Menzonia Centre for Newcomers' 15th Anniversary Celebration; music, pictures and words.

DANCE

ALBERTA BALLET

Jubilee Auditorium, 11455-87 Ave, 451-8000
FRI 25-SAT 26: Echoing Trumpets & Other Works

ANDRE THEATRE

5 St Anne Street, St Albert, 459-1542
FRI 1-SAT 2: Danny Grossman Dance Company

KIDS STUFF

CALDER LIBRARY

12522-132 Avenue, 496-7090
every THU: Pre-School Storytime

SAT 26: Flying Bats

CAPILANO LIBRARY

Capilano Mall, 496-1802
every TUE: Hey Diddle, Diddle
every THU: Once Upon A Time

CASTLEDOWNS LIBRARY

15333 Castledowns Road, 496-1804
every TUE: Time for Twos
every WED: Pre-School Storytime

SAT 26: Stories That Make You Shiver

HIVELANDIA LIBRARY

6710-118 Avenue, 496-1806
every TUE: Pre-School Storytime
every THU: Time for Twos
SAT 26: Halloween Special

MONTANA STAGE

1001 Calahoo Road, 962-8995
SAT 2: Charlotte Diamond

INTERVIEW LIBRARY

8310-88 Avenue, 496-1808
every TUE: Time for Twos
every WED: Pre-School Storytime
SAT 26: Halloween Party

JASPER PLACE LIBRARY

9010-156 Street, 496-1810
every WED & THU: Pre-School Storytime
WED 30: Halloween Extravaganza

LONDONDERRY LIBRARY

Londonderry Mall, 496-1814
every TUE & WED: Pre-School Storytime
SAT 26: Witches & Ghosts
SAT 2: Junior Edmonton Stamp Club

STANLEY A. MILNER LIBRARY

7 Sir Winston Churchill Square, 496-7000
every MON: Drop-in Daycare
SAT 26-SUN 27: Saturday Fun

MILWOODS LIBRARY

Milwoods Towne Centre, 496-1818
every TUE, WED, & THU: Pre-School Storytime; every FRI: Time for Twos
SAT 26: Halloween Howls of Horror
SAT 2: Junior Edmonton Stamp Club

PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave, 453-9131
SAT 26-SUN 27: NUTS ABOUT BUGS: guest John Acorn

SAT 26: SLEEPPOVERS, don't let the bed bugs bite

SOUTHEAST LIBRARY

Southgate Shopping Centre, 496-1822
every TUE, WED, & THU: Pre-School Storytime

SPRUCEWOOD LIBRARY

11555-95 Street, 496-7099
every THU: Pre-School Storytime
SAT 26: Halloween Craft

STRATHCONA LIBRARY

8331-104 Street, 496-1828
every TUE: PRE-SCHOOL STORYTIME
TUE 29: Halloween Puppet Play

WOODCROFT LIBRARY

13420-114 Avenue, 496-18
every WED: PRE-SCHOOL STORYTIME
SAT 26: Halloween Party

WED 30: Pre-school Halloween Party

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Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue.
Deadline is 3:00 PM the Monday before publication.
Placement will depend upon available space.

ART EXHIBITION & SALE

Attention Artists! The Artist Colony of Grandin Mall invites you to participate in the "Taste in St. Albert" Grandin Park Plaza, St. Albert, AB. Exhibition & Sale on Nov. 1-2, 36, \$100, per booth Ph Sharmayne Paul 460-5980

ARTISTS TO ARTISTS

Grant MacEwan Community College is in need of a few thousand dollars to join their award winning Outreach & Exhibits. The Tuesday and Wednesday night bands rehearse from 7:30 p.m. to 9:30 p.m. If you have always wanted to play in a big band, here's your chance! For info call Brenda 497-4303

Theatrical Mask Technique creation and exploration, make & keep your own mask for personally fitted masks. Also learn character creation.
Call Kathy 424-2401.

20th Annual Christmas Craft Fair
Sunday Dec. 1 1996
contact Rita 852-4743.

Take home your event. Video-recordings, VHS Showings, readings, music, theatre, games, parties, rehearsals. Student rates.
For info / booking contact Shannon @ 430-1438

Pad your portfolio with a 16mm film that you made Register at FAVA today. Members \$1000, Nonmembers \$1299. Other workshops: Optical Printing, Visual Effects Design, Directing Actors.
Contact Shreela @ 429-1671 or visit us on the 2nd Floor 9722-102 Street

POETRY SUBMISSIONS needed for monthly public readings. Ph. Tyler 488-6636, M-F before 5 pm

ARTIST STUDIOS

Harcourt House Art Centre at 10215-112 St. Variety of studios available. Phone 426-4180

Latitude 53 Society of Artists in the Great West Saddlery Bldg. Edm. Studios available. Reasonable rates. Printmaking facilities at SNAP for tenants. Leave message: Ph (403) 423-5533 or Fax (403) 424-9117

Studio space available. Different sizes, access to freight elevator, printmaking and darkroom facilities. 10137-105 St. Info ph. 423-1492 (SNAP)

ARTISTS WANTED

Anosa - A network of Student Art is desperate for new work! Please bring slides or photos, students and recent grads only. Lower level, Edmonton Centre
Call 426-4520

ARTISTS WANTED

CHRISTMAS MONEY. Sell your artwork at the ARTISTS MARKETPLACE. All artists welcome. Westmount Shopping Centre

FREE EXPOSURE for artists at the ARTISTS MARKETPLACE. Drop in Westmount Mall and check it out.

WANTED: SHORT STORIES AND POETRY by Alberta authors to air on the CBC AM radio show Sunday Arts. Submissions will be accepted from Sept. 18 to Nov. 20. For a copy of the guidelines ph CBC Radio at 468-2313.

PROFILES PUBLIC GALLERY: ART RENTAL PROGRAM is now seeking artists working in two dimensional only. Artwork submitted will be juried for the new art rental program. For info call 460-4310.

PROFILES PUBLIC GALLERY GIFT SHOP PROGRAM is now seeking artists working in small, unique one-of-a-kind items. Artwork submitted will be juried for the new gift shop area located in profiles gallery. Info call 460-4310

ATTENTION LOCAL DESIGNERS!
Be a part of the biggest fashion show this year. Contact Sanson @ 915-1473. M/F models also required.

ARTISTS! Interested in donating a piece of your work for CWA's fall auction? How about volunteers? Call 424-0287

FREE EXPOSURE for artists at THE ARTISTS MARKETPLACE. Drop in at Westmount Mall and check it out! 908-0320

ANOSA - A Network Of Student Art looking for artists to show and sell their work. Students/recent grads only. Ph 426-4520 or visit, Edmonton Centre lower level.

AUDITIONS

DANCE! Local Cable T.V. show looking for local talent and people to dance on tv. to new releases of dance, rap, techno, R & B, and reggae. Urgent
Call Dance T.V. 489-7462.

EXTRAS NEEDED! for "The Trial of Stubbie McPherson", a short Drama Prize Film, to be shot the end of October, and premiered at the Local Heroes Film Festival in March 1997. Ages needed: 17-99+. Non-paying, but Transportation, Food and Fun provided. Thank You everyone for responding, but we still need approx. 10 more men. Come to Tahaventa Holdings, 2nd Floor 10022-103 St. Open weekdays 9:00 am-5:30 pm

Open auditions for 30 minute Independent film "Twenty Three Bucks and a Cracked Melon"
Call Kelsey @ 462-6681

MUSIC

Interdenominational Male Choir seeking new members who have the gift of song. We sing in churches, present concerts and participate in the annual Men's Choir Festival. Audition required
Info Ph. Ron Talen, 476-4012; Tony Sneepe, 755-7179

REHEARSAL SPACE

West end band rehearsal space. Insulated room in the art centre for band rehearsals and artists' needs space. 406-2087 or Art 481-7123

MUSICIANS AVAILABLE

Drummer Available. Recent projects "Howlers & Playbook". Looking for established cover band. Top 40 / Mature players (weekends). Solid & consistent, easy to work with.
Call Hank @ 423-0608.

Guitarist/Bassist writing team requires drummer for Power Trio. Have space and gear. Call 468-1696

Slap Bass player seeking to join/mix ska, reggae, techno dance project. Serious inquiries only. Call Rod after 7:00pm 473-0610.

MUSICIAN SERVICES

ENTERTAINMENT LAWYER

ARTISTS REPRESENTATION
John K MacDonald 437-4822

MUSICIANS WANTED

Wanted, Drummer whose style is like Pumpkins, Nirvana, Sloan, Weezer, for original Alternative Band. Call 437-7395 or 433-8534.

Wanted, Bassist who likes to play a simple low vibrating tremor for original Alternative Band.
Call 437-7395 or 43-8534.

MUSICIANS WANTED

Female singer/songwriter is releasing original, independent album this November. Looking for serious, drug-free guitarist and drummer willing to perform locally and in Calgary.

Your creative input and musical insight will be much appreciated.
Also looking for reliable manager - must know the music industry.

Musical influences: Sarah McLachlan, Indigo Girls, Cheryl Crow, etc.
Please call soon Jewelle or Rob 474-9784

Original groove orientated band looking for percussionist with vocal ability. PH Malaika 423-7704.

The De Camera Singers are looking for a few good men (others can also audition). We are a 30-voice mixed choral ensemble performing a wide variety of repertoire, including traditional, Canadian and contemporary. Contact Director John Hooper @ 479-9301.

Live southside, originals singer, influenced by Nirvana, Zep, Blues. Tight seasoned band same influences only need apply for Jam recording. Call 437-3054.

MALE SINGERS - We Want YOU! Tenor and Bass Positions still open in Jazz / Pop / Gospel Choir. Kiwanis Singers' CD in the making. Join us. For audition information phone Paula: 433-9910.

Acoustic / Electric and Bass Guitar players needed for Christian alternative folk band.
Phone Brandy @ 434-2782.

Drummer, Lead Guitarist, & Vocalist wanted for original Heavy Metal project. Influence - Carcass, Sabbath, & Day-Glo Serious Inquiries Only.
Call Andy 458-0662

Drummer wanted for high energy h. rock / funk bass / big guitars style. Original band wanting to gig soon.
Call 468-1686

Drummer wanted for serious, original acid-funk/fusion power trio. Chris 433-1239, leave message

Band looking for guitarist. Must have lead experience and be willing to do cover songs plus originals. Call Gene or leave a message. 454-4154 or 915-2770 (after 7pm)

Guitarist & drummer seek bass & rhythm/lead guitar to form rock/metal group. No exp. necessary. Call 439-5673

Sam Savage guitarist, graduate from Berkley University. Looking for serious band or musicians in Hard Rock 1-403-843-3045

Looking for keyboardist/experimenter for Folk / Blues / Jazz / Psychedelic band. Vocal and songwriting experience preferred. Weirdness is Welcome! Call Mel 435-4925.

Black female Vocalist wanted for an urban/R&B/Soul recording project.
For audition time call Thomas @ 444-8012.

Original songs (R & B) / Soul / Slush Soul / Dance! wanted for publishing.
For info or to send demo call Thomas @ 444-8012.

Guitarist looking to form a simple garage pop band. Jack 444-4831

Drummer wanted for serious, original acid-funk/fusion power trio, think: Lost Tribe. 10 yrs + Experience. Min. 468-1686.

Songwriters/musicians require young dynamic male vocalist for rock recording project. Richard 963-2614 or John 963-1360 after 6 PM.

Bass player wanted for original hard rock band. Some covers. Equipment a must. Call Gene @ 454-4154 or Blaine @ 436-9125

SUSAN (Singer - Composer) Desperately Seeking Inspired Jazz trio or synth. wizard for creative friendship and possible long-term musical relationship. New-Age vision and quirky sense of humor are assets. Does synchronicity bound you? Ph. 906-7372 (after 6pm & weekends).

Edmonton based Singer/Songwriter/Guitarist seeking professional minded Drummer, Bass player and Keyboard player for all original group. Vocal oriented, professional, drug-free musicians need only apply. Contemporary Pop/Rock, debut CD just completed. May be asked to sign a 1 yr. contract. Ph. (403) 986-4994.

Bass player and Drummer wanted for a Van Halen tribute band. Call Kelly @ 421-9987.

Songwriters/Musicians require young dynamic male vocalist for rock recording project. Call Richard @ 963-2614 or John @ 963-1360 after 6pm.

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SONG WRITERS - Develop Songs / Record Demo. Just Off Campus. Ian Birse, 433-5906.

WRITERS WANTED

Below Thirty Exposure seeks original, challenging short fiction that reflects the attitudes and abilities of emerging Alberta writers under thirty.
For more info call 436-0181

Poets/writers - submission call for 2nd annual Isabel Miller Award. Call CWA 424-0287 for info.

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Computer Courses
SURFING THE INTERNET WITH WINDOWS.
Beginner's course, cost \$35. Contact Personal Computer Services for appointment, 465-3517.

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24 hours of training provided with a commitment of 2
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Daytime volunteers needed! Contact Volunteer
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Interested Ph. Deborah at 482-6091.

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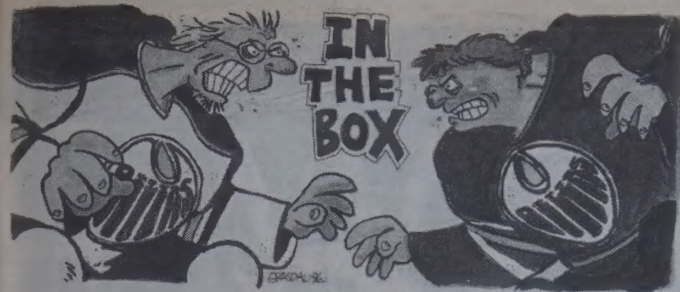
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CR1104CHOICE



In the Box

continued from page 7

Topic: Jaromir Jagr's hair

Steve: What's with Jagr's hair? His do is worse than yours, John. I think he should get a five-minute major once per game. *Jagr, five minutes for brutal haircut.* It's long in the back and all permed up at the top, kind of like Ronald McDonald meets Billy Ray Cyrus. Thank god for helmets. And the way he played Tuesday—it amazes me that he was selected as the game's third star. Sure, he stickhandles real pretty—but when it counted the Oilers defencemen bumped him off the puck all night. Both he and Mario-not-so-magnificent Lemieux were on the wrong side of centre when Arnott scored the break-away goal in the third. Talk about lazy—they make newspaper editors look like hard-workin' types. Between Mario and Jaromir, you wouldn't find enough heart to get a pulse.

Janusz: Hey, lay off about my hair—although Jagr's does look pretty bad and just invites ridicule (I heard one fan yellin' to "pull Jagr's hair" during one scrum along the boards). When either of those two have the puck they can be dangerous, but when the opposition has the puck those two must give Ed Johnston ulcers. I don't think I've ever seen a two-on-one breakaway all the way from your own blue line. The Pens really look to be lacking in their defensive zone and the

Oilers speed neutralized any serious threat that Pittsburgh's top line could generate.

Topic: Oilers special teams

Steve: The powerplay is ranked 17th in the NHL. The penalty killing is ranked 23rd. The Oilers are lucky just to get a shot when they have the man advantage. They had a two-man advantage against Pittsburgh and at no time did they look dangerous. Go back to basics, jam the net, run the goalie and fire from the point. Good things happen when you shoot the puck. Penalty killers? Maybe we could use a change in personnel on the kill. Or else we could send Marchment out to chop the top scorers on every opposing team....

Janusz: I don't know what you're getting at with that last comment but if you're referring to the hit Marchment put on Dan Quinn—well, it was clean hit. Nothin' wrong with it. And with one point this year and sitting at -6, you'd think the Oilers would want Quinn out on the ice every shift. Ya, the powerplay is lacking but Arnott didn't seem as hesitant to shoot the puck against the Pens—things just didn't seem to be clicking. Talkin' about Arnott, I have to admit it looked like he was back to his old self after taking two quick bone-headed penalties, but he made a nice recovery and had another stong game. But if the Oilers keep jammin' the net and getting shots away, it's just a matter of time until they start filling the net on the powerplay.

REAL-LIFE TELEPERSONALS™ PRESENTS:

"Prelude to the 1st date" Late August 1994



Shyloh - Barka, frolics and advises Della on her choice of date. Hasn't tried Telepersonals... yet.

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After a few dates through Telepersonals - I hadn't met anyone special. But when I connected with Matthew, I definitely liked the sound of his voice. And it was comforting to know we had so many mutual interests before we ever met: Hiking, camping, and we each owned a fabulous Siberian Husky. We figured there'd be no 'surprises' when we met. Well... about his moustache...

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Women Seeking Men

I'm 23 yrs. old, 5'3" tall with great, shrewd eyes & shoulder length, brown hair. I have a small build. I'm very energetic, outgoing, spontaneous, down-to-earth, & yes, even level-headed. I'm looking for someone who can be a little bit unpredictable at times, loves the outdoors & is looking for a relationship. He must be 23-29 yrs. old & self-confident about his appearance. I'm a student & work two part-time jobs so I don't have too much spare time on my hands, but I'm looking for that special someone with whom I can share the time that I do have. If you think you're that person, box me back. Box 1794.

This is Michelle. Do you enjoy meeting with a woman who has his head firmly planted on the ground & his brain where it's supposed to be? Well, if so, read on. I'm 26-yr. old female with short, brown, wavy hair & blue/green eyes. I consider myself full-figured. I'm married & do intend to stay that way. My husband does know that I'm on the system & that's fine with him. It's just that he finds that sometimes I'm too much for him to handle. If you want to know more, box me & we'll chat. Box 4183.

This is Kerry. I'm 5'3" tall with brown hair & brown eyes. I have a great sense of humour. I'm emotionally & financially stable. I enjoy walks, movies, camping & just pretty much anything outdoors. I'm looking for the same person who is interested to start out as friends & if something else works out after that, that's great. If it doesn't, that's great too. If this sounds anything like you, box me back. Box 9804.

I'm a special lady, 25 yrs. old, 5'5" tall, 125 lbs., with long brown hair & brown eyes. I'm easygoing, easy to talk to & fun to be with. I'm looking for someone who's fun to be with, tall, good looking, strong, with a sense of humour. This gentleman has to take pride in his appearance. He should be 26 to 35. If you're interested & would like to find out more, call Box 4769.

I'm 5'3" tall, light brown hair, single parent looking for someone who likes kids, doesn't mind pets & would be a fun parent himself. He would be a casual drinker with a steady job & be 26-30 yrs. old. Get back to me. Box 4491.

This is Lisa. I'm 24 yrs. old, 5'7" tall, 127 lbs., with strawberry blonde hair & green eyes. I'm adventurous, outgoing & enjoy the movies, dancing & dining. I'm looking for a man, 25 to 30, who's very attractive, muscular, outgoing & romantic. If you'd like to know more, call Box 4418.

I'm 30 yrs. old & a pretty brunette. I'm looking for a cute guy who's funny & can make me laugh. Of course, he's got to know how to treat a lady. If this sounds like you, I'm waiting to meet you. Box 8021.

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He Says: "It's amazing what you can tell by someone's voice ad!" - Matthew Rueffer
ACTUAL TESTIMONIAL

She Says: "You can get to know someone before you ever meet." - Della Martin
ACTUAL TESTIMONIAL

My name is Cheryl. I'm petite blonde & love fitness. I play in all sports. I'm also a professional in the field of education. I'm looking for someone who would have similar interests. I enjoy dancing, skiing, romantic evenings, theatre & much more. I do have two children, of which one lives with me. The other lives with their father here in the city. My eldest son, will be moving out next year. If you're interested, please get back to me. Box 5456.

I'm a kind & caring type of person, 49 yrs. old, young-at-heart, 5'4" tall, with a medium build, dark brown hair. I enjoy country music & dancing. I'm a non-smoker & non-drinker. I love the outdoors, camping, fishing, picnics, bike riding, etc. I enjoy cuddling & being with someone who's very special. I like going out to a movie, dinner, etc. If you're interested, call Box 4694.

I'm 31 yrs. old, 5'9" tall, very attractive, with an average build & blonde hair. I love to dance, especially country & western. I like to go to movies & long walks in the rain. I'm a very romantic & passionate person. I'm looking for a tall, attractive man with an average build who's honest. If this applies to you, call Box 7829.

My name is Marie. I'm 28 yrs. old, 5'3" tall, with long, light brown hair & brown eyes. I enjoy swimming, playing pool & long walks in the moonlight. I'm looking for a romantic & possibly more. If you want to talk, box me back. Box 1494.

This is Leanne. I'm 21 yrs. old, 5'4" tall, 140 with dark brown hair & green eyes. Some of my interests are going for bike rides, skiing, fishing, camping, reading, movies & a whole lot more. I like talking. For more, call Box 7902.

My name is Jake. I'm a single, white male, 25 yrs. old. I'm new to Edmonton. I'd like to talk with & eventually meet a certain woman if our chemistry is compatible. If you desire a companion who's honest, loyal, devoted & tries to keep a sense of humour, I'm your man. I enjoy the outdoors, old westerns, cooking, pool, going for walks, dancing, etc. I'm a non-smoker & casual drinker. I can put up with most types of music, but I prefer country. The only I'm looking for would be around my age, attractive, fit, employed & looks good in a pair of Wranglers. If this ad appeals to anyone, call me & let's talk. Box 7520.

I'm 30 yrs. old, 5'11" tall, with dark hair & dark eyes. I'm university educated, professionally employed, emotionally & financially secure. A diving accident twelve years ago put me in a wheelchair & I look at the world from about five feet these days. I'm looking for friends first. If that leads to anything more, great. In any relationship no matter how casual or serious, honesty is the cornerstone. That's one I must meet. I'm an all-around, nice guy, if this is at all interesting, call Box 2339.

This is Laurie. I'm 28 yrs. old, 5'9" tall, slim & attractive with long, reddish brown hair & green eyes. I enjoy the outdoors & sports. I'm looking for an attractive, 25-32 yr. old male. Since I have two children, he must start with a capital 'P'. Monogamy isn't an imported word & you're not afraid of commitment, please call Box 6261.

My name is Darren. I'm 27 yrs. old, 5'8" tall, 180 lbs., considered attractive with blond hair & blue eyes. I'm easygoing & employed & have a good sense of humour. I like hockey, going to football games, water skiing & snowboarding. My favourite kind of music is rock, so if you're interested, give me a call. Box 4149.

I'm 6'1" tall with green eyes, dark brown hair & an athletic, 210 lb. body. I'm considerate & very positive. I'm employed full-time & work out regularly. I'm looking for someone to meet a very attractive, open-minded woman, who's very positive. If you're outgoing, would be interested in a short or long term relationship. If you're interested, & you'd like to know more, call Box 6479.

My name is Glenn. I'm 24 yrs. old, 150 lbs., attractive, with short blond hair, baby blue eyes & a gorgeous smile. I'm not into one night stands or head games. I'm looking for casual dating, getting to know somebody & hopefully a very good friendship. I'm a non-smoker & light social drinker. I'm very affectionate once I get to know somebody & I love romance. I hope this sounds interesting to you. Call Box 4761.

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SATURDAY, NOVEMBER 2, 8:00 PM,
 MUTTART HALL, ALBERTA COLLEGE

CHAMBER MUSIC FROM SIX CITIES- FEATURING SYLVIA SHADICK- TAYLOR AND FRIENDS

SUNDAY, NOVEMBER 3, 3:00 PM,
 MUTTART HALL, ALBERTA COLLEGE

SAINT CRISPIN'S CHAMBER ENSEMBLE AND THE HAMMERHEAD CONSORT

SUNDAY, NOVEMBER 3, 8:00 PM,
 MUTTART HALL, ALBERTA COLLEGE

THE TRIO VICTORIA- VOICES FROM AFAR: MUSIC FROM POLAND

TUESDAY, NOVEMBER 5, 8:00 PM,
 CONVOCATION HALL,
 UNIVERSITY OF ALBERTA

ORGAN SPECTACULAR- MARNIE GIESBRECHT AND FRIENDS

FRIDAY, NOVEMBER 8, 8:00 PM,
 WEST END CHRISTIAN REFORMED CHURCH

THE SECRET MIXTURE- CHAMBER MUSIC OF TODAY

SATURDAY, NOVEMBER 9, 8:00 PM,
 ROBERTSON-WESLEY UNITED CHURCH

WORLD PREMIERES- THE EDMONTON CHAMBER ORCHESTRA WITH MAESTRO DAVID HOYT

SUNDAY, NOVEMBER 10, 8:00 PM,
 CONVOCATION HALL,
 UNIVERSITY OF ALBERTA